



CONTEMPORARY

L I T E R A T U R E

DFG RESEARCH TRAINING GROUP 2291

History, Theory and Praxeology
of the the Relationship between
Literature and the Present

/ PUBLISHING DETAILS

DFG-Research Training Group 2291
*Contemporary/Literature. Historical, Theoretical, and Praxeological Perspectives on the
Relationship between Literature and Present*
at the University of Bonn
Genscherallee 3
53113 Bonn

Tel.: 0228/73-3808
Mail: grk2291@uni-bonn.de
Web: <https://grk-gegenwart.uni-bonn.de>
X: <https://x.com/gegenwartl>

In charge: Johannes F. Lehmann (Spokesperson of the Training Group)
Text, design and translation: Anna-Katharina Stelter / Greta Reudenbach / Nele-
Sophie Mieß

March 2025

/ CONTENT

The Research Training Group	/ 1
Funding Phases and Cohorts	/ 3
Research Programme and Research Questions	/ 5
/ 1 What is Contemporary?	/ 9
/ 2 What is Contemporary Literature?	/ 11
/ 3 What is Contemporary Literature Research?	/ 13
/ 4 How is Contemporary Literature Made?	/ 15
Course Formats	/ 17
Members of the Research Training Group	/ 29
Cooperations	/ 35
Project Presentation 3. Cohort	/ 39
Alumni (1st and 2nd Cohort)	/ 69
Set-Up of the Projects	/ 83
Publications	/ 85

/ The Research Training Group

DFG-Research Training Group 2291 CONTEMPORARY/LITERATURE.

Historical, Theoretical, and Praxeological Perspectives on the Relationship between Literature and the Present

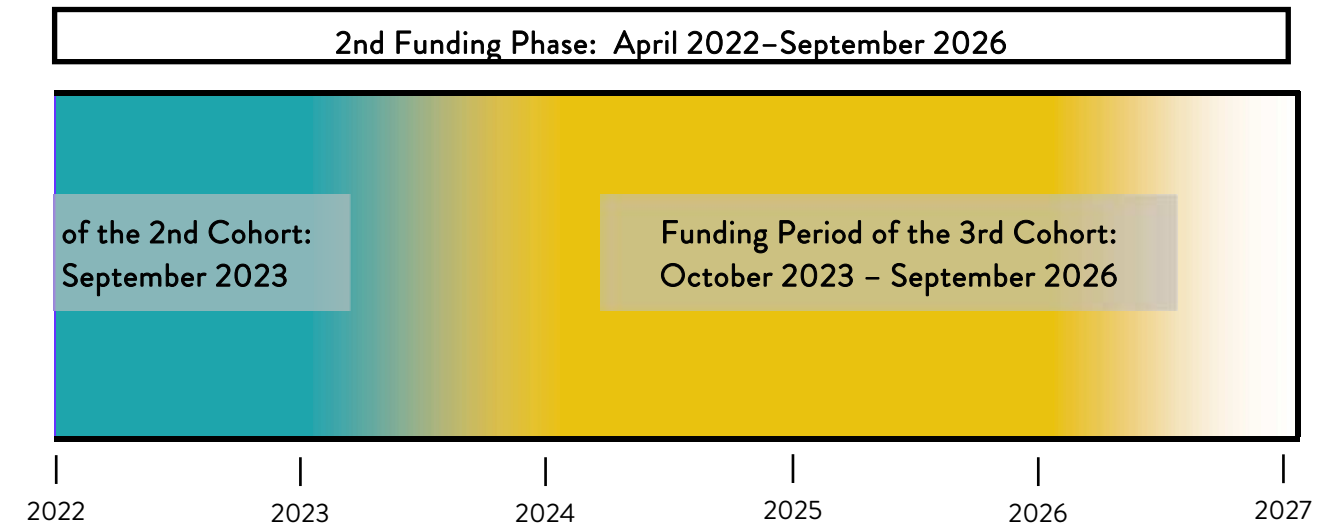
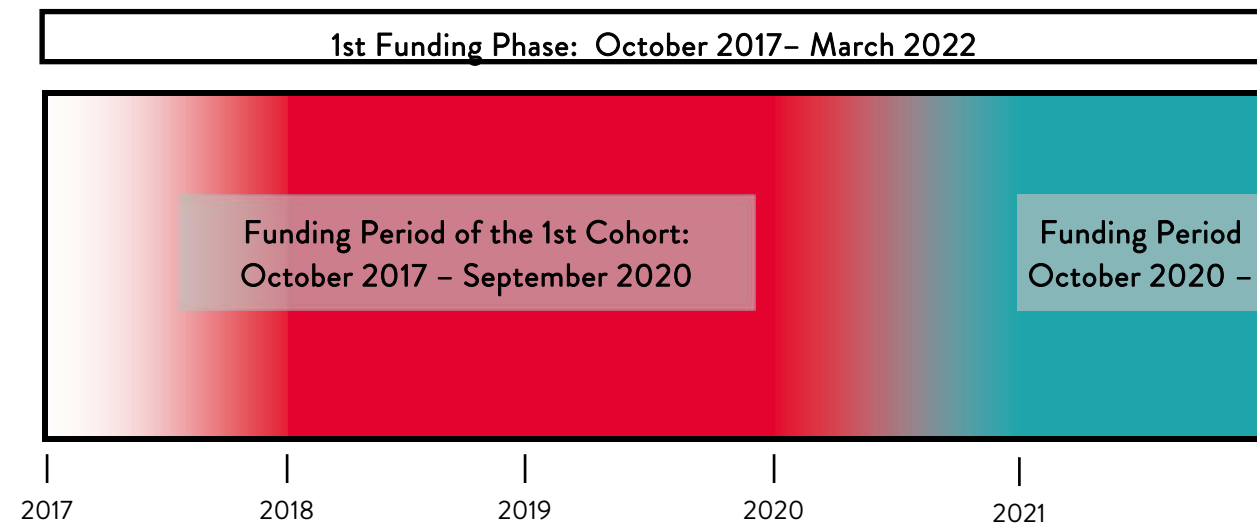
Academic research on contemporary literature is experiencing a boom. However, when asked to define contemporary literature, scholars commonly characterize it as a certain period. Neither its historical nor its practical dimensions have as yet been analyzed. The aim of the Research Training Group is therefore to investigate the constitutive elements of the concept of ‘contemporary literature’ in a comparative perspective. Instead of taking such terms as ‘contemporaneity’ and ‘contemporary literature’ for granted, the conditions of their emergence will be examined. The concept of ‘the contemporary’ as well as discourses and practices that establish a relationship between literature and its respective ‘present’ will be understood to be historically contingent. Thus, the Research Training Group will reconstruct a history of producing, legitimizing, and transforming interconnections between ‘the present’ and ‘literature’, thereby laying the groundwork for a theoretically and historically informed criticism of contemporary literature.

The Research Training Group 2291 “contemporary/literature” was founded in October 2017 and has been in its second funding phase since April 2022. Funding by the DFG ends in September 2026.

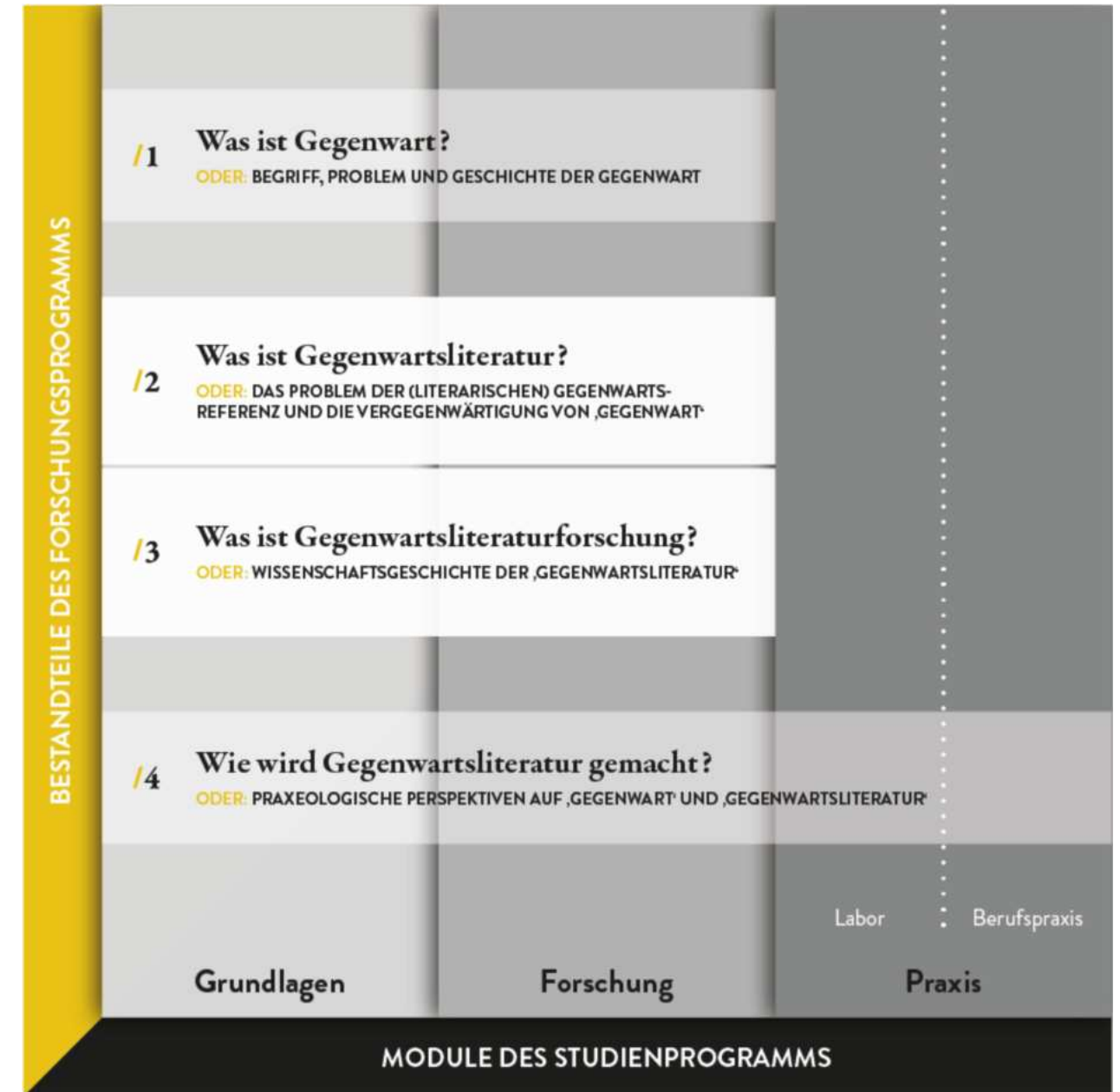
WHAT IS A RESEARCH TRAINING GROUP?

Research training groups are university institutions for the promotion of young researchers. They are funded by the German Research Foundation (DFG) for a maximum of nine years and focus on the structured qualification of doctoral candidates within the framework of a thematically focused research program. An interdisciplinary orientation of the groups is also desired. The aim is to prepare doctoral students for the complex job market in science and to support their scientific independence.

/ Funding Phases and Cohorts



/ Research Program and Research Questions



The theoretical-systematic, historical and praxeological investigation of the concept of “contemporary literature” and the relationship between its two components “present” and “literature” in an international comparative, synchronic and diachronic perspective has long been a desideratum. The Research Training Group investigates what is meant by ‘the present’, how, when and in which contexts reflexive terms such as ‘die Gegenwart’, ‘the present’, etc. emerge, change or are missing. Research focuses on the social, medial and discursive framework of the forms of reflection and representation of social time as well as with regard to the respective preconditions for and the effects on contemporary literatures. Additionally, it is true that literatures, literary criticism and literary studies themselves play a central role as practices of the constitution and reflection of ‘the present’. Since their respective medial, practical and discursive preconditions are particularly connected to the historically variable production, reflection and documentation of the “present,” the Research Training Group focuses on practices of producing contemporary literature. With this, they are able to reflect on the actors, scenes, and fields of action as well as on procedures of producing contemporary literature.

The Research Training Group thus closes a gap in German and in European-North American research. The working framework of a Research Training Group enables the methodologically indispensable confrontation of historical or present-related individual case or comparative studies on the one hand and theoretical reflection (historical semantics, theories of social temporality structures, social, knowledge and media history, theories of presence and its effects, etc.) on the other. The research program is divided into four questions. These questions are rooted in the intent to examine the dimensions of the terms ‘contemporary literature’ and ‘contemporary literary research’ respectively in terms of their historical, theoretical, and praxeological preconditions. In the first funding phase, various research results on historical and praxeological aspects of the research program were produced. They now serve as a theoretical and methodological basis for the research focus of the second funding phase. Here, the main research objective is examining the relationship between the present and literature with regard to the references of literature to the present as well as to the observation of this relationship in the history of science.

/ 1 WHAT IS CONTEMPORARY?

Or: Concept, Problem and History of the Contemporary

The historization of concepts of the present was an essential goal within the first phase of the Research Training Group and now forms the methodological-theoretical prerequisite for the group's work in the second phase. The focus is on the relevance of neighboring concepts, such as 'actuality' or 'contemporaneity' and on corresponding concepts of time or their implications, such as 'future', 'crisis', 'series', 'latency', 'memory', 'habit' or 'opportunity', as they were researched in the first phase of the research training group. This also includes forms and modes of intervention in the present, such as 'engagement', but also categories of description and value in their relations to developments in social and media history, such as anachronism, untimeliness, or simultaneity. In the second phase, the historical-theoretical and literary-historical question of historical points of application of the present will be focused primarily on the relation between the present and literature. Another field of interest are literary and aesthetic programs and processes that produce the present by referring to events or states that occur simultaneously. At the same time, textual genres such as the diagnosis of the present can be examined with regard to their

literary and narrative patterns, poetologies, and aesthetics.

In addition, journalistic inventories of the present, which themselves refer to literature or other arts, are examined in order to derive diagnostic potential from them for recording their own present.

In this way, the co-evolution of the public sphere and new forms of the non-public also come into focus. Practices in dealing with book printing and the press, with online as well as optical, acoustic, written, and oral communication media are examined.

/ 2 WHAT IS CONTEMPORARY LITERATURE?

Or: The Problem of the (literary) Reference to the Presence and the Realization of the ‚Present‘

According to its subject matter, contemporary literature is as old as literature itself; according to its concept, however, it is an invention of the 19th century. How, where, since when, and why texts are addressed as ‘contemporary literature’ is a fundamental question for the Research Training Group. At a first, basal level, a distinction must be made between whether or not, and to what extent the term is understood in terms of “genitivus subjectivus”, and the present thus appears as the subject of literature, as its author, so to speak, or in terms of “genitivus objectivus”, that is, as literature’s reference to the present as its object. It is also important to investigate the reasons why there is no exact equivalent to this in other European languages.

In the second phase of the Research Training Group, the question of how literature (and other arts) refers to the present and the associated processes, procedures, and effects of making the present present are at the center of our research. The starting point for this is the realization, developed in the framework of the Group, that forms and types of reference to ‘the present’ are themselves constitutively involved in the formation and transformation of concepts of ‘the present’ and in the imagination of more than one ver-

sion of the ‘present’.

These interact elementarily with the logics of space and time. Furthermore, numerous phenomena of artistic practices can be found in our present, which are subsumed under the term “referentialism”. Compared to older procedures of reference, new and qualitatively altered modes of reference can be identified against the background of digital-media conditions, insofar as acts of referencing themselves become the form-giving motive of the arts.

It is also possible to investigate how forms of reference, their conjunctures, and their interdependence dynamics in various forms of the public sphere have historically produced respective presences and literatures of the present. Here, it becomes clear that ‘presences’ are effects of references and references to references. The phenomenon of “referentialism” diagnosed for our present thus serves as an occasion to ask about its historical varieties and to develop methodological and theoretical instruments for the comparative analysis of literary present references.

/ 3 WHAT IS CONTEMPORARY LITERATURE RESEARCH?

Or: The Problem of 'Present' and 'Contemporary Literature' in the History of Science

International literary studies is in many respects permeated by the referential structure of the present, literature, and its study. Thus, presentness has been a central problem for the scientific approach to literary texts from the very beginning. The constitutional history of literary studies is essentially characterized by the exclusion of this presentness. On the other hand, the reference to literature of the present is a driving force in the long history of the institutionalization of literary studies that has received too little attention so far. Contemporary literature has traditionally and currently been ascribed both a productive and inhibiting effect on literary studies research. The proximity between descriptive and object language, the competition with other actors in the field - including, for example, the living authors who interpret their own texts - and the open-endedness of the research corpus and the validity of metaperspectival explanation pose productive challenges for literary studies.

From the perspective of the history of science, this connection can be interpreted as a challenge to write the history of literary studies at or beyond the boundaries of disciplinary history. Just like 'literature', this also involves the dynamics of their scholarship are bound up in an epistemic situation in whose framework they operate. Thus, a histori-

zation of contemporary literature research must always take into account not only institutional and epistemic factors, but also social or intermedial factors that influence scholarly conjunctures. A scholarly history of the study of contemporary literature is thus context-oriented at its core - this applies to its subject (contemporary literature research) as well as to the subject of the subject (contemporary literature) and the reflection of its own interpretive approaches (historicization).

For this purpose, praxeological approaches, which have been little used so far and which combine ethnographic, sociological of knowledge, and action-theoretical approaches, are made fruitful. A reception-historical approach that inquires into the respective "work foci" of various historical presences also proves to be particularly fruitful for a historicization of contemporary literature research.

4 HOW IS CONTEMPORARY LITERATURE MADE?

Or: Praxeological Perspectives on the ‚Present‘ and ‚Contemporary Literature‘

Beyond the inner space of literary studies, those practices come into view that continuously generate, reflect upon, and seek to influence ‘contemporary literature’. The fact that contemporary literature is not a self-evident subject area, but is and has been made, has so far only been examined in rudimentary form. This is where the research training group’s praxeological focus comes in; it aims at investigating historically variant practices in the intercultural and in the comparison of the arts of language, image, and sound in order to make the self-evidentness of contemporary literary practices conscious and, if necessary, to disrupt and reshape them. Not only the current ‘aesthetic engineering’, advertising strategies of the book industry or reactualization procedures in literary exhibitions and in acquisition and retrieval procedures in libraries and literary archives, but also historical procedures of the production of contemporary literature are to be taken into consideration for this purpose. Publishers, newspapers, theaters, foundations, literary houses, festivals, juries, courses of study publish and award exhibited and always artistically designed references. Literary agencies and scouts look for authorships in which selected references come to light, which can be developed and com-

municated; this is similarly true for educational institutions (school, university, national cultural institutes abroad) and for those institutions that safeguard, manage and update literary history and canon (literary criticism, archive, library, museum). Through their programming, the aforementioned institutions practice a complex agenda-setting and determine which peculiarities of the artistic artifact are distinguished and contextualized as contemporary and with contemporary reference for a variable period of time, or what, vice versa, is apostrophized as untimely. All this can no longer be limited to a national level and to the medium of the book, but must be seen as a historically generated, international, intermedial, and inter-arts constellation in which contemporary literature is fabricated in a strong sense. Access to these phenomena promises the adaptation of procedures that are selectively oriented to relevant methods of the historical and social sciences.

/ Course Formats

/ EXAMPLE OF A WEEKLY SCHEDULE IN THE FIRST AND SECOND SEMESTER

	Wednesday	Thursday	Friday
12– 4 P.M.	Meetings of the temporary working groups for the conception of workshops, laboratory discussions and conferences, board meetings (if required)		All-day: Workshops, laboratory discussions or conferences (starting in the 2nd semester)
4–6 P.M.	Biweekly meeting of the Research Group (<i>Forschungskolleg</i> ; regular exchange among the students)	Lecture Series (biweekly)	
6–8 P.M.	Evening lecture (optional)		
variable	here (and if needed on other days): elective courses for interdisciplinary qualification (optional) Basic seminar (two-day block course, usually Thursday/Friday or Friday/Saturday) Retreat (usually in summer) & semester kick-off		

/ LECTURE SERIES

The lecture series takes place fortnightly in the first two semesters and is supported by the participating university lecturers as well as other permanently involved scientists. It gives them the opportunity to discuss their own research on the topic from their disciplinary perspective and to present the topic to the faculty and the university. The lecture series provides the fundamental methodological reflection of the interdisciplinary aspects of the contemporary problem. In the first semester, the lecture series is devoted to the interdisciplinary perspectives of history, historical theory, sociology, praxeology and philosophy of time with regard to ‘the present’. In the second semester, the focus is on medial, aesthetic and representation-theoretical aspects of the ‘present’.

**GEGENWART
LITERATUR**
DFG-GRADUIERTENKOLLEG 2291

RINGVORLESUNG

**INTER
//
DISZIPLINARITÄT**

EINE VERANSTALTUNG DES GRADUIERTENKOLLEGS
GEGENWART/LITERATUR. GESCHICHTE, THEORIE
UND PRAXEOLOGIE EINES VERHÄLTNISSES

10 Uhr c.t. / HS I, Hauptgebäude

ALLE TERMINE

<small>EINFÜHRUNG UND PERSPEKTIVEN</small> Johannes Lehmann & Kerstin Stüssel / Bonn 19.10.17	<small>„CONTEMPORARY SCIENCE“: GEGENWART UND VERGANGENHEIT IM WISSENSCHAFTSSYSTEM</small> Rudolf Stichweh / Bonn 02.11.17	<small>WAS WAR GEGENWART? SPUREN EINER UNSICHEREN GESCHICHTE</small> Achim Landwehr / Düsseldorf 16.11.17
<small>DER BARBAR ALS FIGUR DER GEGENWART?</small> Christan Moser / Bonn 30.11.17	<small>GEGENWART. ZUR KONFLIKTGESCHICHTE DER MODERNE</small> Helmut Hühn / Jena 14.12.17	<small>DIE GEGENWART DER GESCHICHTE</small> Frank Becker / Duisburg-Essen 05.07.18
<small>WATS DIVERS. DIE ZEITUNG, DIE GEGENWART UND DIE LITERATUR</small> Lothar Müller / Berlin 01.02.18		

UNIVERSITÄT BONN

DFG

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www.facebook.com/gegenwartliteratur
www.twitter.com/gegenwartlit

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RINGVORLESUNG

**INTER-
DISZIPLINARITÄT**

EINE VERANSTALTUNG DES GRADUIERTENKOLLEGS
GEGENWART/LITERATUR. GESCHICHTE, THEORIE UND
PRAXEOLOGIE EINES VERHÄLTNISSES

16 Uhr c.t. / TBA

EINFÜHRUNG
Johannes Lehmann, Kerstin Stüssel / Bonn
29.10.20

<small>GEGENWART: INTERVALL UND EREIGNIS</small> Markus Quent / Berlin 05.11.20	<small>IM TRANSIT ZUR GEGENWART UND ZUKUNFT LITERARISCHER PRAXIS</small> Annette Gilbert / Erlangen-Nürnberg 03.12.20
<small>„BIG HISTORY“: ÜBER DIE NATUR IM GESCHICHTSBESWUSSTSEIN</small> Christian Geulen / Koblenz 17.12.20	<small>VARIANTEN DES DIVERSITÄTSSIMPERATIVS IM WISSENSCHAFTSSYSTEM DER GEGENWART</small> David Kaldewey / Bonn
<small>UNDERSTANDING COMMUNICATION: ZUR MEDIENÖKOLOGIE DER GEGENWART</small> Oliver Ruf / Bonn 28.01.20	<small>DAS EISBERGMODELL</small> Ulrike Draesner / Leipzig 04.02.20 <small>via Zoom, Zugangsdaten erhältlich unter gegenwart_literatur@uni-bonn.de</small>

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/ BASIC INTRODUCTORY SEMINAR

The obligatory introductory seminar takes place in the first two semesters in the form of four block seminars. It is supported by the participating university teachers. Thematically, it follows the basic structure of the research program and its four research questions. Since the research program intends to observe the problem of the “present” and “contemporary literature” from literary-scientific-comparative as well as historical, theoretical and praxeological perspectives, the seminar will be led by two applicants from different subjects. On a selective basis, the postdoctoral researcher and the other permanently involved scholars as well as fellows will be involved as well.

/ BIWEEKLY MEETING (*FORSCHUNGSKOLLEG*)

The Research College serves to present and discuss as well as further develop working hypotheses, text samples and overarching research questions of the dissertations being developed. The sessions are two hours long and take place fortnightly. They are the central venue for exchange within the Research Training Group and among graduate students. The meeting is supported by the spokesperson and his or her representative, the scientific coordination team and the applicants, who act as supervisors of the dissertations. Scientists from the circle of other permanent participants are invited according to the thematic fit, so that the further interdisciplinary perspectives are always brought into the discussion of the projects. In the first two semesters, the focus is on working hypotheses and methodological questions of the projected dissertations, from the third semester onwards, selected dissertation chapters, which are read in advance by all participants, are discussed.

/ LABORATORY DISCUSSION

Laboratory discussions are anchored in the “Praxis” module of the Research Training Group’s study program. This module connects the praxeological pillar of the research program with the professional qualification.

Laboratory talks are open and experimental formats that seek to observe, understand, and interrogate processes and practices of the constitution of ‘present’ and ‘contemporary literature’. Laboratory talks are situated within the framework of the practice-oriented and praxeological orientation of the research and thus differ from conventional readings, author-centered workshop reports, and classic interviews. Actors from the fields of culture, literature, media, and science will be invited at the suggestion of the Group’s students. The discussions are lead and moderated by the graduate students.

GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

poe
/ poeta doctus, lat. m. Substantiv (po. n. ta. doktus)

Zur Rolle des *poeta doctus* in der Gegenwartsliteratur und ihrer Wissenschaft

Laborgespräch mit Marcel Beyer, Sonja Lewandowski (Bonn) & Johannes Franzen (Bonn)

22. Oktober 2018 11
18 Uhr c.t. 12
Dekanatssaal 13

Eine Veranstaltung des DFG-Graduiertenkollegs 2291
Gegenwart/Literatur. Geschichte, Theorie und Praxeologie eines Verhältnisses.

ORGANISATION
/ Sonja Lewandowski
lewandowski@uni-bonn.de
/ Dr. Johannes Franzen
franzen@uni-bonn.de

KONTAKT
gegwart.literatur@uni-bonn.de
0228/73 3809
www.gk-gegenwart.uni-bonn.de
www.facebook.com/GegenwartLiteratur

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GEGENWART LITERATUR
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PAS
/ Past (n.), [paest]

'RE-PRESENTING' THE PAST: HISTORICAL NARRATION FROM AN INTER-DISCIPLINARY PERSPECTIVE

Laborgespräch
mit Jennifer Walshe (Oxford) und Beth Piatote (Berkeley)

Eine Veranstaltung des DFG-Graduiertenkollegs 2291
Gegenwart/Literatur. Geschichte, Theorie und Praxeologie eines Verhältnisses.

13.01.2022 11
18-20 CET 12
via Zoom 13

How can pasts be narrated or re-actualized? What aesthetic and ethical challenges affect historical narration? And how do these historical narrations function within contemporary discourses? These and other questions are relevant not only for literature, but also for image and sound. Research on (fictional) re-presentations of the past, hence, needs to move beyond a literary bias. This Laborgespräch aims at bringing together different artistic and disciplinary perspectives for a discussion of the aesthetic and praxeological aspects of historical fiction. Through a conversation with New Pierce author and scholar Beth Piatote and Irish vocalist, composer, and artist Jennifer Walshe we hope to shed light on what unites and separates the creative engagement with history in text, image, and sound. In many of Jennifer Walshe's works - most recently in *A Late Anthology of Early Music* (2020) - the composer engages the past through the exploration and re-writing of (musical) history. Similarly, Beth Piatote's short story collection *The Beadworkers: Stories* (2020), challenges classical conceptions of the forms and functions of historical fiction. Our conversation with the two artists will center on a broad range of questions regarding their works within the context of their navigation and adaptation of history. We are interested in the narrative strategies involved in the 'presenting' of the past, the role of generic conventions, and the situatedness of the works in a contemporary moment characterized both by a culture of nostalgia and political conflict. As both artists use multiple languages in their works, we also want to discuss questions of intended audience and the function of linguistic heterogeneity. By bringing together different disciplinary and artistic perspectives on questions relating to notions of past and present, we hope to open up rooms for fruitful discussions and gather productive insights for a broader understanding of historical fiction.

KONTAKT
gegwart.literatur@uni-bonn.de
0228/73 3809
www.gk-gegenwart.uni-bonn.de
www.facebook.com/GegenwartLiteratur

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/ CONFERENCES

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WER
/ Wertung, Substantiv f. [ver]stun]

**ZWISCHEN HALBWERTSZEIT UND ÜBERZEITLICHKEIT:
GESCHICHTE DER WERTUNG LITERARISCHER
GEGENWARTSBEZUGE**

Tagung des DFG-Graduiertenkollegs 2291 *Gegenwart/Literatur. Geschichte, Theorie und Praxeologie eines Verhältnisses*

27. Juni 2019
14-19 Uhr
Raum 0.008 & 0.009
Genscherallee 3
53113 Bonn

Stefan Neuhaus /
Eva Stubenrauch /
Moritz Baßler /
Philip Ajouri /
Christian Meierhofer /
Jürgen Fohrmann /
/ Sven Bordach
/ Natalie Moser
/ Johannes Franzen
/ Elisabeth Tilmann
/ Carsten Rommel
/ Olav Krämer
/ Dana Steglich
/ Thomas Wegmann
/ Stefan Geyer

28. Juni 2019
9:30-18 Uhr
Universitätsforum
Heussallee 18-24
53113 Bonn

UNIVERSITÄT BONN / DFG Deutsche Forschungsgemeinschaft

GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

Tagung

ALLTAG!
LITERATURGESCHICHTE EINES
THEORIERESERVOIRS SEIT DEM 18.
JAHRHUNDERT

Organisation: Vanessa Briese, Christopher Busch,
Stefan Geyer, Alexander Kling und Timea Mészáros

06.-08. Mai 2021
via Zoom

Mehr Informationen sowie ein digitaler Programmflyer sind auf
<https://www.grk2291.uni-bonn.de/de> zu finden.

Eine Veranstaltung des Graduiertenkollegs *Gegenwart/Literatur. Geschichte, Theorie und Praxeologie eines Verhältnisses*

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/ WORKSHOPS

GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

LITERARISCHE FORM
GESCHICHTE UND KULTUR
ÄSTHETISCHER MODELLBILDUNG

**STRUKTUR
FORM
MODELL**

LITERATURWISSENSCHAFTLICHE
PERSPEKTIVEN AUF TEXTUELLE
(RE-)PRÄSENTATIONEN VON ZEIT

WORKSHOP

mit
Ansgar Nünning / Gießen
Niels Werber / Siegen
Robert Matthias Erdbeer / Münster

30. November 2018
9:30-18 Uhr
R 0.008 (Genscherallee 3, Bonn)

Eine Kooperation mit dem Graduiertenkolleg *Literarische Form. Geschichte und Kultur literarischer Modellbildung der Universität Münster*

Um Anmeldung wird bis zum 15. Oktober 2018 gebeten.
/ Eva Stubenrauch (estubenrauch@uni-bonn.de) / Jutta Gerber (j.gerb04@uni-muenster.de)

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GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

ANTH
/ Anthologie, [antolo'gi:]

**ANTHOLOGIEN UND
TASCHENBÜCHER –
SAMMLUNGSLOGIKEN, MEDIALE
REZEPTIONSANGEBOTE UND
TEMPORALE STRUKTUREN**

Workshop

mit Nora Ramtke, Fabian Lampart,
Christian Meierhofer, Marlene Kirsten und Mirela Husić

Eine Veranstaltung des DFG-Graduiertenkollegs 2291 *Gegenwart/Literatur. Geschichte, Theorie und Praxeologie eines Verhältnisses*

17.02.22 14:00-17:45 Uhr
18.02.22 9:30-14:00 Uhr

Hörsaal Lyra, Alte Sternwarte Bonn

Anthologien und Taschenbücher sind verwandte Gattungen, folgen jedoch je eigenen medialen Gesetzmäßigkeiten. Beide Formate versammeln Verschiedenes in einem Band, Texte unterschiedlicher Autor*innen im Falle der Anthologie, deren Selektion zugleich Kanonisierungsprozesse vorantreibt, während die Zusammenstellung im literarischen Taschenbuch nicht auf die Exklusivität der Beiträge zielt, sondern verstärkt auf Mannigfaltigkeit, visuelles Design und Kontinuität der Erscheinungsweise setzt. Der Schwerpunkt des Workshops liegt auf der Materialität, Zeitlichkeit und den daraus resultierenden Rezeptionsangeboten der Medienformate. Der genaue Blick auf Einzelexemplare der Gattungen im ersten Teil des Workshops soll auch als Anlass genommen werden, um grundsätzlicher die methodischen Möglichkeiten zu diskutieren, die der Analyse von Anthologien und Taschenbücher zugrundegelegt werden (können).

Um Anmeldung zur Veranstaltung unter gegenwart_literatur@uni-bonn.de wird bis zum 07.02.2022 gebeten.

UNIVERSITÄT BONN / DFG Deutsche Forschungsgemeinschaft

/ EXAMPLE OF A COURSE OF STUDIES

Sem.	Module Basics		Module Research		Module Practice	
	Kick-off events at the beginning of the doctorate and the start of the semester					work experience, short internships (optional)
1.	BS: Thinking the Present Historically and Comparatively BS: Contemporary Literature and References on the Present	LS: Interdisciplinarity 1: History, Soziology, Praxeology, Philosophy of Time	FK			
	Retreats in the course of the study program					
2.	BS: Contemporary Literature and Philology BS: Praxeology of the Contemporary Literature	LS: Interdisziplinarity 2: Media, Art and ‚Present‘	FK	per semester 1-2 workshops	2 LD	
3.			FK		2 LD	
4.			FK	per Cohort 2-4 conferences	2 LD	
5.			FK		2 LD	
6.			FK			

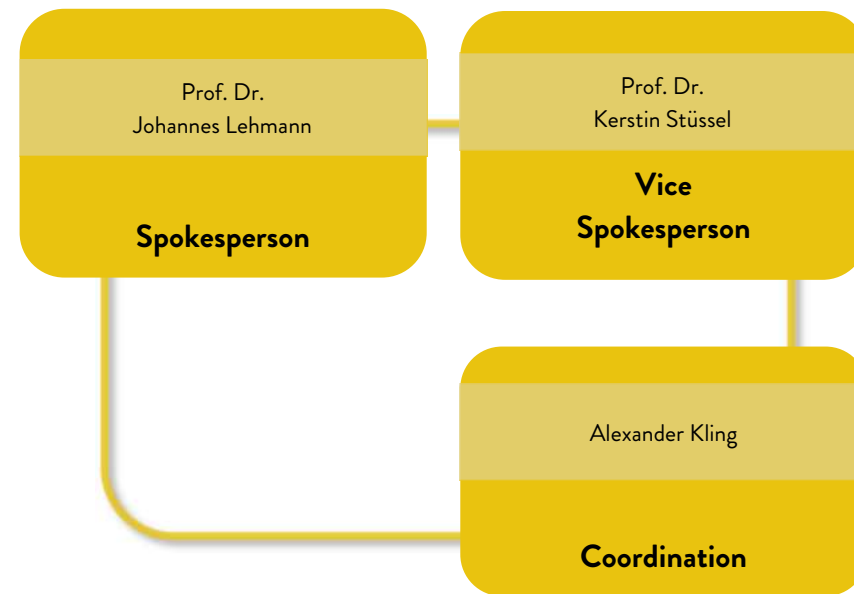
BS: Basic seminar (block)
FK: Forschungskolleg (biweekly meeting)
(FK and LS are taking place biweekly)

LD: Laboratory discussion
LS: Lecture series

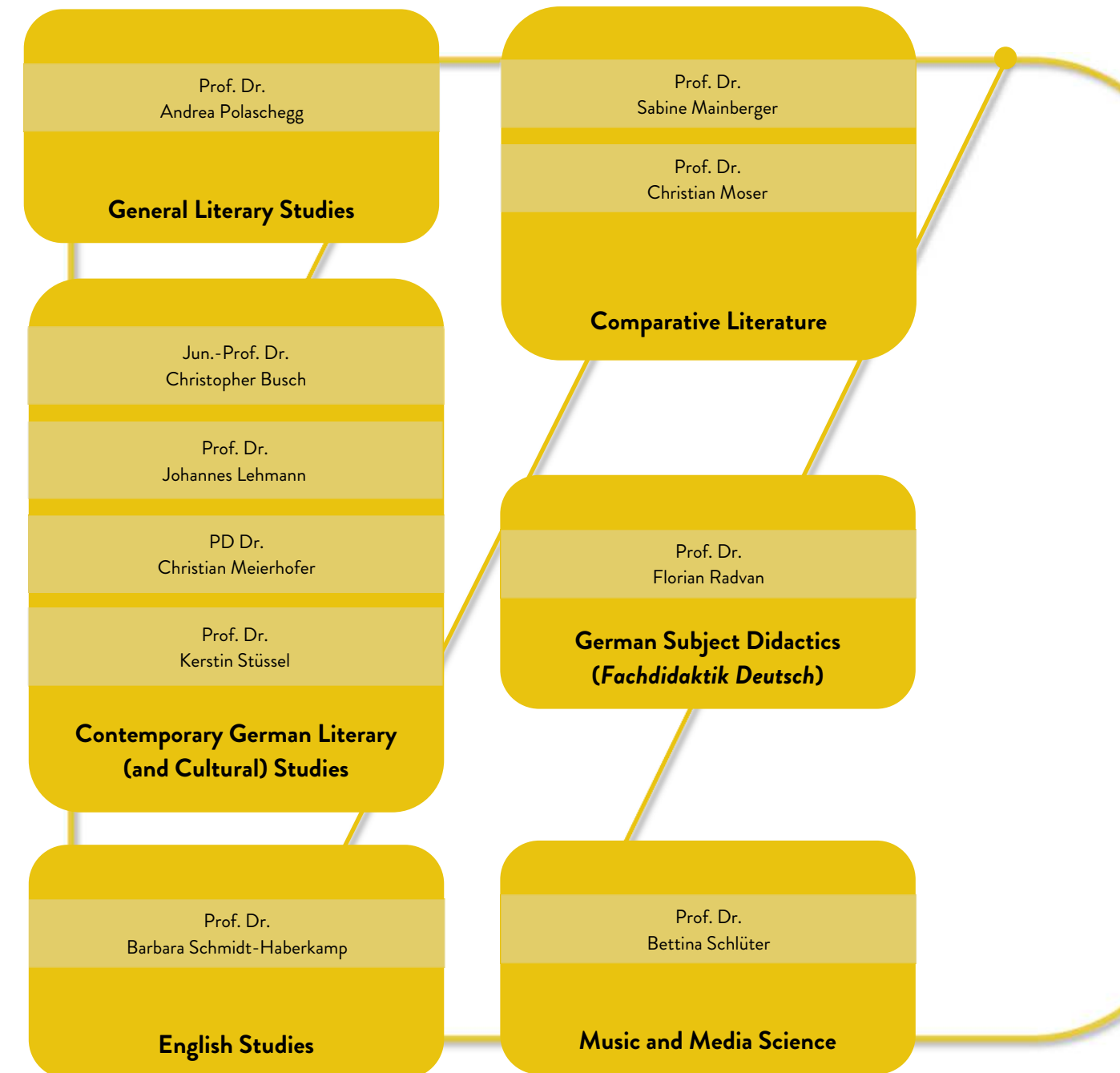


© Nathan Dumlao

/ Members of the Research Group



/ Involved University Teachers and Coordination



Dr. Helmut Hühn (Jena)

Philosophy

Prof. Dr. Jens Schröter (Bonn)

Media and Cultural Studies

Prof. Dr. David Kaldewey (Bonn)

Sociology

Prof. Dr. Birgit Münch (Bonn)

Art History

/ Further Associated Researchers

Prof. Dr. Frank Becker
(Duisburg-Essen)

Prof. Dr. Achim Landwehr
(Düsseldorf)

History

PD Dr. Thomas Fechner-Smarsly (Bonn)

Scandinavian Studies

Prof. Dr. Sabine N. Meyer (Bonn)

American Studies

Prof. Dr. Christian Geulen (Koblenz-Landau)

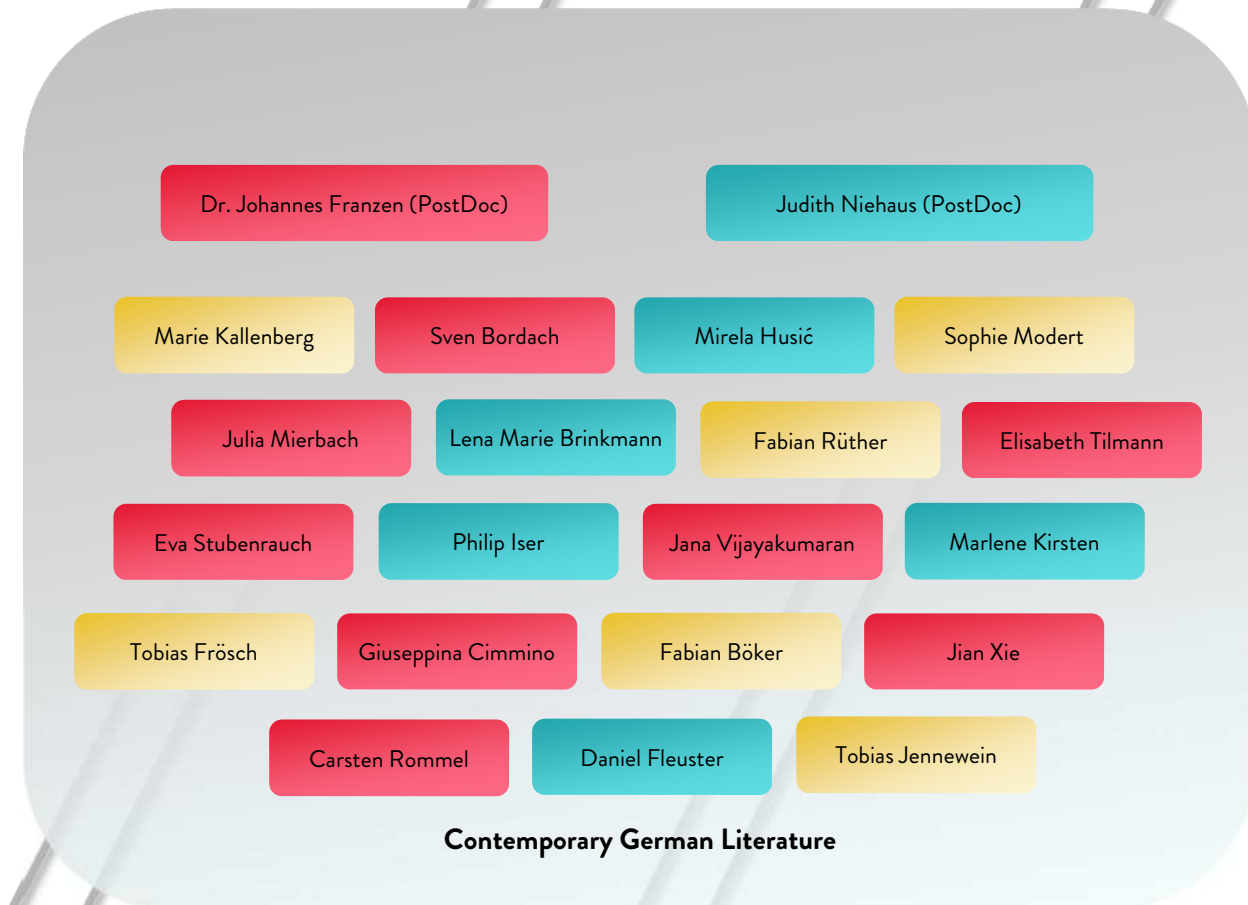
**Didactics for Teaching of Recent and
Modern History (*Geschichtsdidaktik*)**

Dr. Gisela Fehrmann (Bonn)

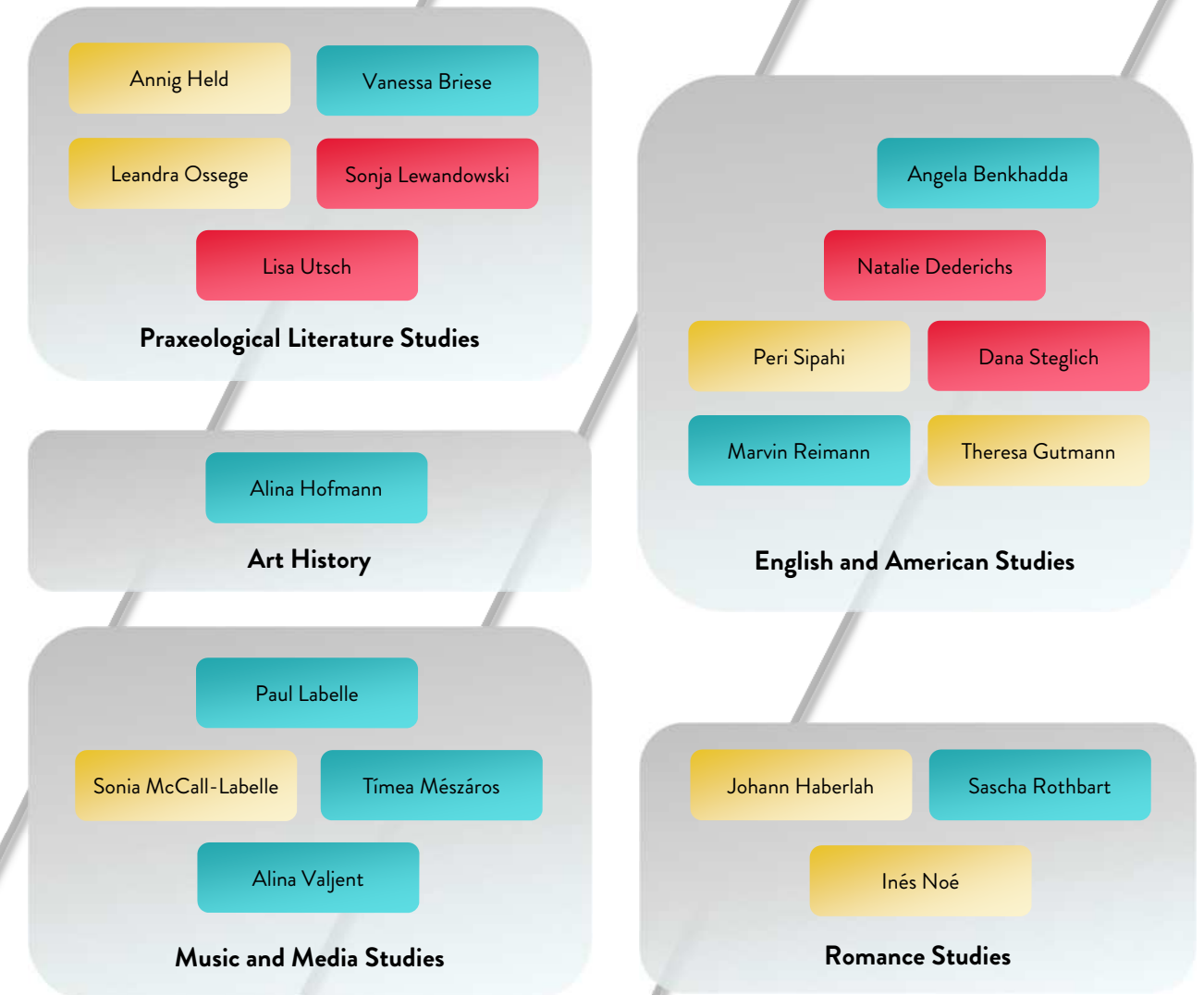
Intercultural Communication

PD Dr. Neil Stewart (Bonn)

Comparative/Slavic Studies

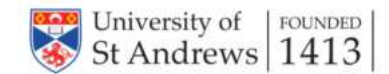


/ PostDocs und Doktorand*innen



/ Cooperations*

/ INTERNATIONAL COOPERATIONS



/ COOPERATIONS WITH OTHER RESEARCH TRAINING GROUPS



*Selection

/ COOPERATIONS WITHIN THE MEDIA SECTOR

- / Deutschlandfunk (radiostation)
- / DIE ZEIT (newspaper)
- / Verlag Kiepenheuer & Witsch (publishing house)
- / Kölner Stadtanzeiger (newspaper)
- / Merkur (journal)
- / Piper Verlag (publishing house)
- / Reclam Verlag (publishing house)
- / Suhrkamp Verlag (publishing house)
- / Wallstein Verlag (publishing house)
- / WDR (tv and radiostation)

/ COOPERATIONS WITHIN THE LITERATURE AND CULTURAL SECTOR



/ FURTHER COOPERATIONS

- | | |
|----------------------------|---|
| / Deutsches Theater Berlin | / DAAD |
| / Klassik Stiftung Weimar | / Stadt Bonn, Kultur-, Sport- und Wissenschaftsdezernat |
| / Literaturbüro NRW | / Haus für Poesie Berlin |

/ Presentation of Projects 3rd Cohort

/ FABIAN BÖKER	Ethnography of the Everyday. The Discourse of Experience in Observational Literature of the Long 1970s.	/ 41
/ TOBIAS FRÖSCH	Organisational Crime Fiction („Organisationskrimis“) – The Literary Work of Horst Bosetzky	/ 43
/ THERESA GUTMANN	Of Evocation and Exorcism – The Hauntology of Intermedial Books	/ 45
/ JOHANN HABERLAH	Forms of Postanthropocentric Storytelling in Contemporary French Fiction	/ 47
/ ANNIG HELD	The Audiobook between Contemporary Literature and Contemporary Representation	/ 49
/ TOBIAS JENNEWEIN	Chaos and the Collective: Comedy in the Context of Post-dramatic Theater	/ 51
/ MARIE KALLENBERG	Metaphor of Force and the Power of Metaphor in Theodor W. Adorno's <i>Aesthetic Theory</i>	/ 53
/ SONIA MCCALL-LABELLE	Music Theory as a Science in the Late Russian Empire and the Early Soviet Union (1900–1932)	/ 55
/ SOPHIE MODERT	"Vorbemerkungen, deren genauere Betrachtnahme empfohlen wird" - Paratextual Framing in German Reading Books in the 19th Century	/ 57
/ INÉS NOÉ	Victor Hugo Viscarra (1958-2006): The Genre of the <i>Crónica Urbana</i> and the Dictionary of the Cuba in a Decolonial Context	/ 59
/ LENADRA OSSEGE	Between 'Event Culture' and Critical Contemporaneity: Literary Festivals in German-speaking Countries	/ 61
/ FABIAN RÜTHER	Between 'Event Culture' and Critical Contemporaneity: Literary Festivals in German-speaking Countries	/ 63
/ PERI SIPAHI	Of Time-Wounds: Deconstructing Anthropocene Temporalities in Anticolonial Climate Fiction	/ 65
/ JUDITH NIEHAUS	›Here, Now, We.« On the Literary Production of Shared Present(s)	/ 67

2022-2023: Traineeship in the field of academic publishing

Winter semester 2020/21: Tutor at the Institute of German Studies, Department of Modern German Literature

Winter semester 2020/2021: Master of Arts degree

2017-2021: Student assistant at the Institute of German Studies, Comparative Literature and Cultural Studies (from 2019: Research Assistant)



/ FABIAN BÖKER

/ Ethnography of the Everyday. The Discourse of Experience in Observational Literature of the Long 1970s

/ What does “present” (or “reference to the present”) mean to you?

It would seem obvious to celebrate, with Goetz, the shrinking of time to barely perceptible milliseconds as a present experience. But perhaps that's old hat! Being in the present can also be the feeling you get when the conversation at the next table in a café - or even worse: you yourself - suddenly sounds like a podcast. As a mouthpiece of your own time and its modes of expression.

/ Why are you doing a doctorate?

The prospect of being able to write every day in the coming years about what interests me the most, to always be close to the present, to read an infinite amount and exchange ideas about it - I would say: paid self-realization!

/ PRESENTATION OF PROJECTS

/ ABSTRACT

»Not so long ago, the concept of Alltag (everyday life) could be used as an everyday concept. [...] But now the concept of everyday life has become a quite un-everyday concept,« sociologist Norbert Elias wrote in 1978. In fact, Alltag (»everyday life«) is a key concept of the 1970s and 1980s in West Germany – not only in sociology, but also in journalism, ethnography and literature.

In the literary discourse, partly autobiographical texts such as Karin Struck's *Klassenliebe* (1973), Nicolas Born's *Die erdabgewandte Seite der Geschichte* (1976) or Rainald Goetz's *Irre* (1983) bring up the ordinary as object of literary observation, but also implement the urge to communicate everyday experience. In the texts under investigation, paradigms of ethnography and sociology appear heuristically: They are field studies, participatory observations in everyday life, which is object of some sort of alienation.

It is no coincidence that an interest in everyday life can be observed in various fields of knowledge (literature, social sciences, journalism) at the same time. Rather, implicit and explicit exchange relationships can be traced in which the virulent everyday life discourse of the 1970s and 1980s was constituted in the first place. Reconstructing the »discovery of everyday life« as an interdiscursive project and describing its literary forms in relation to ethnography and sociology will be just as much a task of the project as the localization and contouring of a specific concept of »experience«, which shaped the 1970s like no other.

2019-21: Master's degree in
German Studies, University of
Bonn

2015-19: Bachelor's degree in
Literature and Linguistics, RWTH
Aachen University

2013-15: Bachelor's degree in
Cultural Studies, Open Universi-
ty of Hagen



/ TOBIAS FRÖSCH

/ Organisational Crime Fiction (,Organisationskrimis') — The Literary Work of Horst Bosetzky

/ Highlight of your literary education?

The day my best friend from fifth grade gave me the first volume of Christopher Paolini's Eragon series as a birthday gift. Its literary value — whatever that may be — is certainly debatable, but it awakened in me a love for the written word.

/ Best first sentence

„Happy families are all alike; every unhappy family is unhappy in its own way.“ (Lew Tolstoy, Anna Karenina)

/ PRESENTATION OF PROJECTS

/ ABSTRACT

Literary crime fiction typically imagines social presents as mystery, which is to be solved by means of the instruments of detection. This is particularly the case for the movement of the German >Soziokrimi< (short for >soziologischer Kriminalroman< which translates to sociological crime novel), which already carries its social analytical and critical claims in its name. Arguably the most important and most influential writer of this movement, Horst Bosetzky, professor for the sociology of industry and organisation in Berlin, aspires towards the realisation of a phenomenologic social theory. Instead of objectifying and generalizing its research object, that is the analysed social constellations, this theory aims at informing the subjective realms of experience of those individuals/characters that are embedded and interconnected in the social structures in question. This claim and the derived technique of Bosetzky's writing impart an innovative understanding of the complexity, plurality, dynamic and processuality of social presents, respectively the manner in which these presents are constructed, and thereby prove to be seminal for the means of the post graduate program.

Since 10/2023: Media and Fine Art Diploma Candidate, Academy of Media Arts Cologne

2023: M.A. Theory and Practice of Professional Writing, University of Cologne

2016: Exchange Semester at the Ewha Womans University, Seoul

2013-2021: Bachelor's and Master's degree in English Studies and Philosophy, University of Cologne



/ THERESA GUTMANN

/ Of Evocation and Exorcism — Hauntology Books and Spectral Media

/ Favourite Quote

“Boo!” — Casper the Friendly Ghost

/ PRESENTATION OF PROJECTS

/ ABSTRACT

Derridean hauntology attempts to theorize the ghostly and puts the possibility of an undisturbed present into question. According to Jacques Derrida, no present moment is not haunted by ghostly anachronism, every present is always-already marked by spectral absence. This opens up the question of how haunting takes shape in artworks and specifically, in literature. In my project, I will read contemporary intermedial books in relation to hauntological theory and, therefore, intermediality as a hauntological form. The underlying thesis is that the examined works possess hauntological qualities not only in terms of content, so due to their thematic link to spectrality, haunting and mourning, but furthermore, because of their intermedial form. As points of reference, media and phenomena of 19th century spiritism, such as spirit photography, will be considered in relation to the contemporary intermedial books under observation. These artworks, I will argue, can be read both as works of ghostly evocation and exorcism.

2021-23: Research assistant and tutor at the Department of Romance Languages at Kiel University

2020-23: Master of Education French Philology and Art at Kiel University and the Muthesius University of Fine Arts and Design

2016-20: Bachelor of Arts French Philology and Art at Kiel University and the Muthesius Kunsthochschule



/ JOHANN HABERLAH

/ Forms of Postanthropocentric Storytelling in Contemporary French Fiction

/ Best first sentence?

Actually, it is two sentences: “We wrote the ‘Anti-Oedipus’ in pairs. Since there were several of us, that made a lot of difference.” (Gilles Deleuze and Felix Guattari, Rhizome)

/ If you were a literary genre, which one and why?

I, or rather my life, would probably be best described as a collection of short stories: I might lack the big picture, connections are sometimes vague and mostly a matter of interpretation, but with a bit of attention I always experience funny, moving and all kinds of strange things.

/ PRESENTATION OF PROJECTS

/ ABSTRACT

Starting from the premise that, in view of the crises of the Anthropocene, the human and its relationship to the non-human must be rethought, my thesis investigates the possibilities of narrative literature to create such a reconceptualization. On the theoretical basis of relevant contributions to the current discourse on postanthropocentrism (Haraway, Latour, Morizot, Morton), postanthropocentric narrative forms will be explored using a corpus of exemplary contemporary French fiction. The questions to be asked will be how the literary texts refer to the extra-literary discourse, the strategies and procedures of these references and - taking into account the immense spatio-temporal dimensions and the systematic complexity of the Anthropocene - the formal-structural forms of these literary realizations. This includes considerations of the fragmentary, mosaic-like narratives of Céline Minard, Iuvan and Mireille Gagné, or the rhizomatically spreading narrative style of Pierre Ducrozet.



/ ANNIG HELD

/ The Audiobook between Contemporary Literature and Contemporary Representation

/ Best first sentence

AntipitnA

Inhaber: Karl Konrad Koreander

Diese Inschrift stand auf der Glastür eines kleinen Ladens, aber so sah sie natürlich nur aus, wenn man vom Inneren des dämmerigen Raumes durch die Scheibe auf die Straße hinausblickte.
(Michael Ende: *Die unendliche Geschichte*)

/ Which book should disappear from the canon?

Not one, all—the entire canon should disappear!

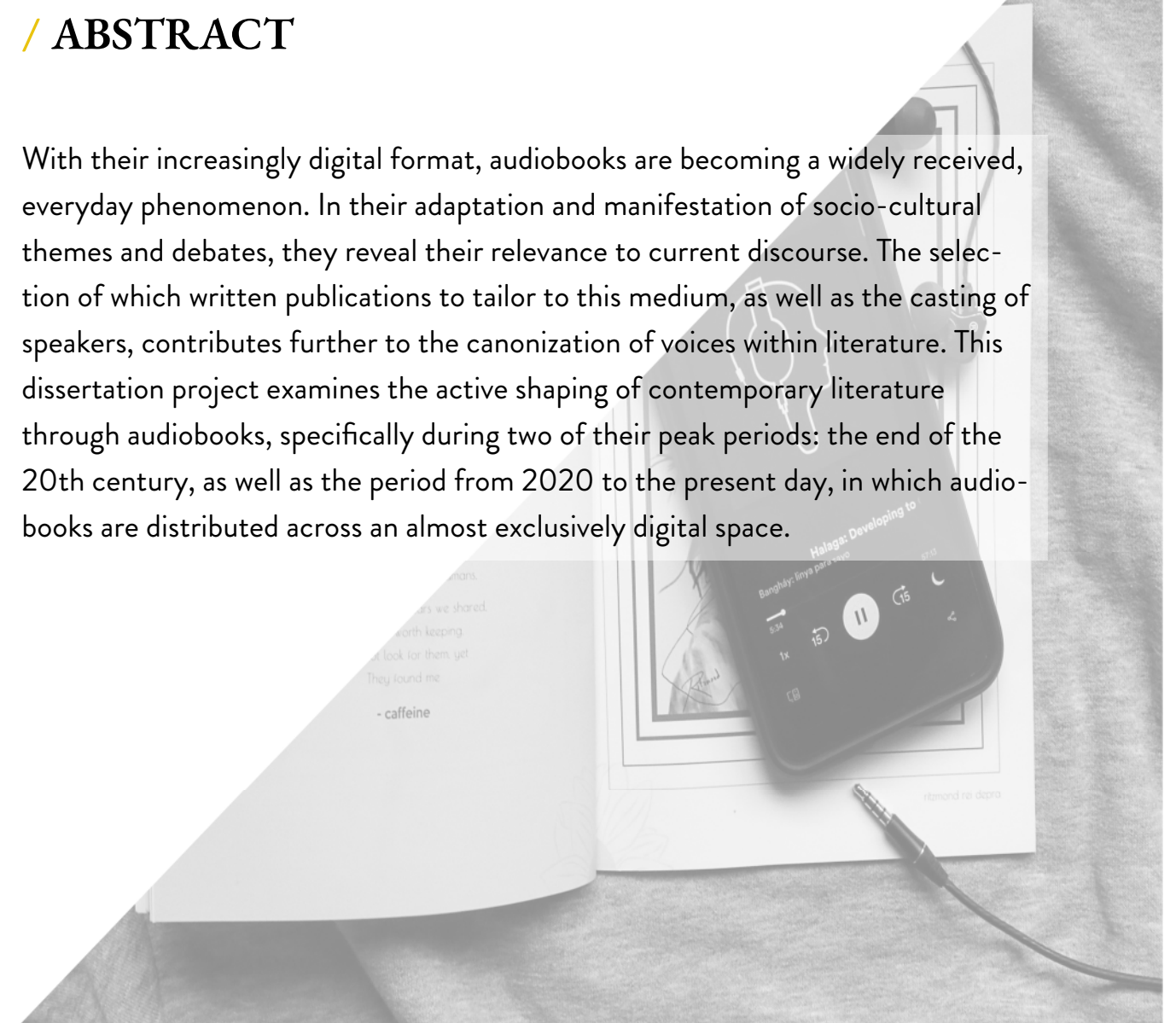
/ Favourite author(s)?

Mely Kiyak, Bernadine Evaristo, Wolfgang Herrndorf, Michael Ende, Liv Strömquist

/ PRESENTATION OF PROJECTS

/ ABSTRACT

With their increasingly digital format, audiobooks are becoming a widely received, everyday phenomenon. In their adaptation and manifestation of socio-cultural themes and debates, they reveal their relevance to current discourse. The selection of which written publications to tailor to this medium, as well as the casting of speakers, contributes further to the canonization of voices within literature. This dissertation project examines the active shaping of contemporary literature through audiobooks, specifically during two of their peak periods: the end of the 20th century, as well as the period from 2020 to the present day, in which audiobooks are distributed across an almost exclusively digital space.



2022-2023: Wissenschaftlicher
Mitarbeiter und Lehrbeauftrag-
ter, Goethe-Universität Frank-
furt

2020-2021: Wissenschaftlicher
Mitarbeiter, Julius-Maximilians-
Universität Würzburg

Master-Studium Neuere Litera-
turen, Julius-Maximilians-
Universität Würzburg

Bachelor-Studium der Allgemei-
nen und Vergleichenden Litera-
turwissenschaften und Germanis-
tik, Goethe-Universität Frankfurt



/ TOBIAS JENNEW EIN

/ **Chaos and the Collective: Comedy in the Context of Post-dramatic Theater**

/ **If you were a literary genre, which one and why?**

If I were a literary genre, then I would be a fragment, because I would belong to no genre and to every genre at the same time. I would never be finished and yet I would always be finished and no one could say exactly say what I actually am...

/ **Best first sentence?**

„... – und kam mir in Zeitlupe entgegen. Ich schaute, wollte, ging und dachte.
Ich hatte ein angenehmes Gefühl.“
(Rainald Goetz: Rave)

/ PRESENTATION OF PROJECTS

/ **ABSTRACT**

The concept of postdramatic theater is associated with transgressed forms and a run to excesses and extremes in general. Yet only by displaying the artificialness of its transgressions and lifting of its illusory character, it no longer follows a dramatic illusionism, but proceeds in a post-dramatic fashion in the proper sense. Hans Thies-Lehmann illustrated the dialectics of transgression and calculus of art form with regard to the relation of postdramatic theater and tragedy. The aim of this dissertation is to complement this by focussing on the relation between postdramatic theater and comedy, which reaches its transgressive effect often by drawing on irony and parabasis. Fewer individual fates are brought to the fore, rather formations of the collective, which tend towards transgression themselves. This analysis specifically tries to find out in relevant contemporary works how authors, associated with postdramatic theater, act out the tension between form and loss of form, order and chaos on the basis of the genre of comedy.

2022-2023 and 2019-2020:
Non-scient. Assistant to the management of the Institute for German Language and Literature I (University of Cologne)

2017-2018: Semester abroad and tutorial at Tamkang University, Taipei

2013-2022: Bachelor's and Master's degree in German Studies and Philosophy at the University of Cologne



/ MARIE KALLENBERG

/ Metaphor of Force and the Power of Metaphor in Theodor W. Adorno's *Aesthetic Theory* (working title)

/ What would you like to do after your doctorate?

I would like to work in the field of science management (DFG, DAAD, foundations).

/ Favourite author(s)?

Edith Wharton

/ PRESENTATION OF PROJECTS

/ ABSTRACT

The structure and interpretation process of artworks are repeatedly described by using metaphors of the physics of forces in Adorno's *Aesthetic Theory*. For example, "[j]edes authentische Kunstwerk ist die Resultante zentripetaler und zentrifugaler Kräfte"; there is also mention of magnetism, poles, vortex, power, "Spannung" (suspense/voltage), opposing forces and fields of forces. In my dissertation project, I would like to explore the function of the use of metaphors of force not only in building the theory of a processual work of art in relation to the 'Gegenwärtigen', but also which role this kind of metaphor plays in text production itself. By tracing the genesis of these metaphoric complexes across source material (lecture transcripts), as well as earlier versions of *Aesthetic Theory* (Paragraphenästhetik, Kapitelästhetik) and their layers of handwritten editing between Theodor W. Adorno, Gretel Adorno and the secretary Elfriede Olbrich, the use of this rhetorical practice can be examined in terms of praxeology.

2022-2023: Research assistant at the Beethoven Archive for the New Beethoven Complete Edition

2017-2021: Master's degree in historical musicology at the University of Hamburg

2009-2013: Bachelor's degree in music with a major in violin at the Royal Northern College of Music in Manchester, UK



/ SONIA MCCALL-LABELLE

/ Music Theory as a Science in the Late Russian Empire and the Early Soviet Union (1900–1932)

/ Why is your topic important for the research training group?

The music theories of the late Russian Empire and the early Soviet Union are often completely or overwhelmingly ignored in general histories of Western music theory. Moreover, the uniquely intense environment preceding and following the October Revolution provides a particularly felicitous case study for consideration of fundamental questions concerning the interrelationship between the scientification of disciplines within the humanities and their institutional organisation.

/ Favourite footnote?

“(i.e. nauseously warmed by the heat of some stranger’s back and bottom)” David Foster Wallace, *The Pale King*

/ PRESENTATION OF PROJECTS

/ ABSTRACT

Around 1932, the Soviet music theory discipline underwent a process of significant institutional restructuring and centralisation, emerging with a distinct focus on music as a sociological phenomenon. These changes are often understood as the product of an external imposition of a Soviet Marxist framework onto the pluralistic research landscape of the 1920s. However, closer investigation of the music-theoretical discourse reveals distinct continuities between attempts to render the discipline more ‘scientific’ that began around the turn of the century and the narrowing of the discipline in the late 20s and early 30s. This project investigates what it meant to do music theory as science before and after the October Revolution, and how this ‘scientific’ approach affected the discipline’s object, its relation to other disciplines, and its institutional structures, with particular attention to the wide-reaching science-philosophical debates of the 1920s.

2022: Student assistant in the project Die schweizerische Bildungsexpansion 1830-1860, ihre Bedeutung für den deutschsprachigen Raum und ihre Aktualität (funded by the Pestalozzianum Foundation)

2021-2023: Master's degree in German Studies at the University of Innsbruck

2021-2023: Student assistant at the Institute for German Studies at the University of Innsbruck (with Prof. Dr. Dirk Rose)

2017-2021: Bachelor studies of German and Italian at the University of Innsbruck



/ SOPHIE MODERT

/ "Vorbemerkungen, deren genauere Betrachtung empfohlen wird" - Paratextual Framing in German Reading Books in the 19th Century

/ Best first sentence

"Was machst du denn da?" fragte mich meine Frau, als sie mich länger als gewöhnlich vor dem Spiegel verweilen sah. (from Luigi Pirandello: *Einer, keiner, hunderttausend*)

/ Favourite character(s)?

Margaret Schlegel from *Howard's End* by E. M. Forster

/ PRESENTATION OF PROJECTS

/ ABSTRACT

Paratextual framing plays an integral role in the organization of communication in 19th century reading books. As a didactic and institutional medium, reading books must clarify how their contents, especially literary texts, transcend the purely literary sphere and affect individual and collective decision-making. This process takes place particularly in prefaces, but also in titles or tables of contents. However, reading books break an important rule of paratextuality: the addressees of their paratexts and the addressees of the books themselves are not identical. Paratexts in reading books are primarily addressed to the pedagogical public and are understood as part of the communication contexts that determined the educational discourses of the 19th century.

The investigation of paratextual framing thus allows to draw a variety of conclusions about literary transfer processes in German-speaking countries of the 19th century. The study is transnational in scope: Instead of assuming a closed linguistic and literary space, it asks about continuities and ruptures between different 'inner-German' canons and their contextualization and evaluation strategies in the formation of national and cultural identity.

2019: Exchange studies, Universidad de Buenos Aires: Facultad de Filosofía y Letras

2017-2023: Master's program in Literary Studies: Aesthetics-Literature-Philosophy, European University Viadrina

2012-2017: Bachelor's degree in Cultural Studies, European University Viadrina



/ INÉS NOÉ

/ **Víctor Hugo Viscarra (1958-2006): The Genre of the *Crónica Urbana* and the Dictionary of the *Coba* in a Decolonial Context**

/ **Best first sentence**

“Yo nací viejo.” („I was born old.“)

(Víctor Hugo Viscarra: Borracho estaba, pero me acuerdo)

/ **ABSTRACT**

Víctor Hugo Viscarra (1958-2006) is a Bolivian writer, largely unknown in the German-speaking world, who writes about the streets of La Paz. He locates himself socially and linguistically in the so-called *hampa*, the milieu of the urban lumpenproletariat characterized by poverty and violence. In addition to (semi)fictional stories and *crónicas urbanas*, Viscarra's collected writings also include a dictionary of *Coba*, the oral sociolect of the Bolivian highlands. The specifically Latin American *crónica urbana* critically depicts the present in aesthetically effective text products and, as a hybrid genre, moves in the field of tension between fiction and report, whereby it is able to question not only the a priori of historical research but also the categorical boundaries of literary studies. It thus reads as a counter-project to the European chronicle that accompanied and constituted the colonial project in the Americas. The dissertation project uses interdisciplinary questions to trace the aesthetic and social components of Viscarra's specific style of writing and emphasizes the unusual genre combination of dictionary and *crónica urbana* from a power-critical and decolonial perspective.

2018-2023: Program coordination and assistant to the management, Literaturhaus Hannover

2015-2018: Modern German Literature, MA, University of Hanover

2012-2015: Binational Bachelor program German-Italian Studies, Universities of Bonn and Florence



/ LENADRA OSSEGE

/ **Between 'Event Culture' and Critical Contemporaneity: Literary Festivals in German-speaking Countries (Working title)**

/ **What do you value about a Research Training Group?**

The opportunity to exchange ideas and network with other doctoral candidates. Also the structure, which will (hopefully!) help me to keep an eye on my goal and not lose the common thread.

/ **Why are you doing your doctorate in Bonn?**

I already completed my Bachelor's degree here and have many positive memories of the city and the university. It's nice to come back!

/ PRESENTATION OF PROJECTS

/ **ABSTRACT**

Since the 1990s/2000s, literary festivals have often been stigmatized by feature pages and literary scholars as places of commercialized, superficial literary consumption. The festivals themselves, on the other hand, are increasingly staging themselves as places where critical discourse and exchange on current issues take place through and with literature. My project examines the phenomenon of literature festivals from a historical and praxeological perspective. On the one hand, I am investigating the question of when literature festivals became established in German-speaking countries and which event formats can be regarded as their precursors. On the other hand, I will examine which practices currently characterize the literary festival scene and what role festivals play in the literary scene as a whole. Particular attention will be paid to whether and to what extent texts with explicit references to the present are preferred in the curation of literary festivals and whether comparable tendencies can already be identified in earlier formats of literary events.

2021-2022: Master's program in Cultural Poetics of Literature and Media at the University of Münster

2018-2022: Student assistant at the chair of Moritz Baßler

2016-2021: Study of the two-subject bachelor's degree in German/Philosophy at the University of Münster



/ FABIAN RÜTHER

/ „Uns kann nicht leicht sein“? A New Lightness in the Literature of the Federal Republic of the 1950s

/ What is exciting about your topic?

Quite independently of my specific topic, I think the 1950s are exciting for me and my generation because they are the “next distant thing”, so to speak. We are already in the Federal Republic of Germany, those who grew up in it may even still be known to us as grandparents and great-grandparents, even if they are slowly dying out, see H.M. Enzensberger, for example, but at the same time there is already a patina over the period. Since we also have to look at the 1950s from the saddle of “Sattelzeit 68”, digging through the archives reveals surprising and not immediately understandable things that pose problems for us literary scholars and are therefore also particularly interesting for us.

/ Why is your topic important for the Research Training Group?

One of my as yet unproven theses is that the tendency I am investigating in the literature of the early Federal Republic of Germany represents something like the first genuine “contemporary literature” of the Federal Republic, since here contemporary reference is combined with literary aspirations in a non-devaluating way and, with reference to this, categorical points of departure for the examination of contemporary literature in literary criticism and scholarship are formed. This double genesis seems to me to be a relevant piece of the puzzle for the Research Training Group.

/ PRESENTATION OF PROJECTS

/ ABSTRACT

The literature of the Federal Republic of the 1950s is characterized by a New Lightness. While in the Homecoming- and Rubble-Literature, the present appears as an *Interregnum*, the Lightness in the texts of the early Federal Republic entails an emphatic reference to the present. Contrary to common literary-historical opinion, this reference to the present does not necessarily entail a repression of the past in aim of restorative motives. Rather, Lightness is a new mode of writing that makes it possible to approve the present (more or less emphatically) and still deal with the past. Based on this thesis, the aim of the project is to systematically reflect on Lightness as a method for revising the literary history of the early Federal Republic by Close Readings of texts by Irmgard Keun, Hans Scholz Karl Krolow et al.

since May 2023: Member of the Board, Society for Anglophone Postcolonial Studies (GAPS)

2021-2023: Research Assistant, English Department, University of Münster

2016-2020: Master of Arts, English Literatures and Cultures, Rheinische Friedrich-Wilhelms-Universität Bonn

2017-2018: Master of Studies, Modern Languages, St Hilda's College, University of Oxford



/ PERI SIPAHI

/ **Of Time-Wounds:**

Deconstructing Anthropocene Temporalities in Anticolonial Climate Fiction

/ **Best first sentence**

„A book must start somewhere. One brave letter must volunteer to go first, laying itself on the line in an act of faith, from which a word takes heart and follows, drawing a sentence into its wake. From there, a paragraph amasses, and soon a page, and the book is on its way, finding a voice, calling itself into being.

A book must start somewhere, and this one starts here.

Shhh...Listen!“

(Ruth Ozeki, The Book of Form and Emptiness)

/ PRESENTATION OF PROJECTS

/ **ABSTRACT**

Despite growing criticism of the term, ecocritical scholarship largely hails the Anthropocene as ‘radical break’ to thinking about time, history and the present. These stories repeat a Eurocentric focus and a racist universalising rhetoric, disconnecting colonial histories from Anthropocene presents as well as imagined futures and thereby establishing white, Western societies and corresponding temporal frameworks as innocent bystanders. My project aims to unravel the dominant colonial rhetoric of time-centred discourses continued and solidified in negotiations and imaginations of the Anthropocene present. It resets the Anthropocene’s temporal scales to centre on an examination of transgenerational colonial trauma. In order to cultivate an otherwise of representing and thinking with time, this project develops an anticolonial framework for violent temporalities of the Anthropocene present that is used to comparatively investigate the subversive and deconstructive temporal narrative strategies as well as the aesthetics and poetics of temporalities employed in a selection of climate fiction written by Indigenous, Black and PoC authors.

2017-2022: Doctorate in German Studies

2021-2022: Research assistant at the Institute for German Studies at the University of Hamburg

2019: Visiting Fellow at the German Department of Harvard University

2013-2016: MA studies of "German Literatures" at the University of Hamburg

2009-2013: Studied Mathematics, Philosophy and German Studies at the Ruhr University Bochum



/ JUDITH NIEHAUS

PostDoc

/ ›Here, now, we.« On the Literary Production of Shared Present(s)

/ If you were a genre, which one and why?

I would be an anecdote or a very short story, preferably a fairy tale or a tall tale - at least a small form

/ Favourite character?

To stay with fairy tales: I love the lazy female characters e.g. in 'The Three Spinners' or 'The Lazy Spinner' - they refuse to do (manual) work assigned to them and experience no consequences for it (or are even rewarded)!

/ PRESENTATION OF PROJECTS

/ ABSTRACT

The focus of my postdoctoral project is the question of how literary texts succeed in evoking a shared presence between recipients on the one hand and the work, characters, or narrative instance on the other. For this I would like to make the concept of 'co-presence' fruitful. While, for example, the (physical) co-presence of actors and audience is inherent in theater performances, 'absence media' such as narrative literature are dependent on specific procedures in order to produce 'co-presence effects'. I am interested in the levels and, for example, narrative and paratextual strategies on which these procedures operate. The concept of the 'shared present' has both a spatio-temporal and a referential dimension, so elements and gestures of deixis that play on both dimensions are a good example of co-presence effects and an important starting point in my considerations. Precisely because the evaluation and conception of (co-)presence and absence depend on media-historical constellations, my project is diachronic: Currently, my examples range from reader-addressing in 18th century literature to the multimodal novels of the present.

/ **Presentation of Projects**
2nd Cohort

/ ANGELA BENKHADDA	Native American Historical Fiction. Conflicting Epistemologies and Political Discourses	/ 71
/ VANESSA BRIESE	Travel Writing of Late Modernity. Travel Bloggers and their Book Publications in the Realm of the Internet and the Literary Market (working title)	/ 72
/ LENA BRINKMANN	Revisited: Village Inns in a Diachronic Reading	/ 73
/ DANIEL FLEUSTER	Literary Present. Forms and Techniques in Arno Schmidt's Late Work in the Field of Tension between Literature, Reality, and (the Concept of) Present	/ 74
/ ALINA HOFMANN	Sensory Photographs. Structures of Temporality and Genre Conventions in Valério Vieira's Photographs around 1900	/ 75
/ PHILIP ISER	Topologies of Multilinearity. Multilinear Narration and the Present as Disparate Simultaneity in the German-language Novel between 1850 and 1950. (Working Title)	/ 76
/ MARLENE KIRSTEN	Contemporary Debates and Literary Communication in German Lyric Anthologies (1960-1990)	/ 77
/ PAUL LABELLE	,Being There' — Presence in Music, Film, and Video Games (WT)	/ 78
/ TÍMEA MÉSZÁROS	Electronic Media and Contemporary Narratives. The Expansion and Extensions of Literary Texts	/ 79
/ MARVIN REIMANN	Temporality and Time Consciousness in Romantic Philosophy and Poetry. Novalis, Schelling, Wordsworth, Shelley, and Keats	/ 80
/ SASCHA ROTHBART	Lyricism and Present. Le Grain des Choses. (working title)	/ 81
/ ALINA VALJENT	Subversion as a Medial Structure?	/ 82



/ ANGELA BENKHADDA

/ **Native American Historical Fiction.
Conflicting Epistemologies
and Political Discourses**

/ **Abstract**

The negotiation of history is a dominant theme in Native American literatures as novels ranging from *The Life and Adventures of Joaquín Murieta* (1854) by John Rollin Ridge (Cherokee) to Anishinaabe writer Louise Erdrich's *The Night Watchman* (2020) prove. However, there has been no systematic analysis of historical fiction by Indigenous North American authors. My dissertation project aims to fill this gap by investigating how Native American historical fiction navigates the epistemological tensions between Indigenous oral traditions, Euro-American conceptions of time and history, and postmodernism. My research is, furthermore, concerned with how literary representations of the past negotiate and intervene in present political discourses. My project tackles these two research questions through a diachronic approach that brings together works of Indigenous historical narration with political and legal texts, beginning with John Joseph Mathews' *Wah'kon-Tah: The Osage and The White Man's Road* (1929) to Louise Erdrich's recent Pulitzer-Prize winning novel. The theoretical framework of my project builds on Indigenous and Native American studies as well as postcolonial theory – with a particular focus on recent scholarship on temporalities. It also takes into account new developments in the study of the historical novel that seek to move away from normative genre definitions and create theoretical space for the research of marginalized perspectives on history. By combining these different scholarly fields, my project aims to contribute to Native American studies and further current research on historical fiction.



/ VANESSA BRIESE

/ **Travel Writing of Late Modernity. Travel
Bloggers and their Book Publications in the
Realm of the Internet and the Literary Market**

/ **Abstract**

Blogs have been a mass phenomenon for over 20 years and have established themselves as a popular writing medium. The manifold reports of travellers' experiences on their blogs are an expression of our hyper-individualised society. For some of these online texts, the way has been paved until the book market. The production from blog to book shifts the immediacy of the narrative and the perspective of the writers and recipients onto their immediate present. The dissertation explores the correlation between travel blogs and the books that emerge from them. Using a praxeological approach, this project seeks to establish what influence publishers and bloggers have on the publication process, what typology of book-publishing travel bloggers can be derived and how bloggers differ from journalists and authors. In addition to the subject figure of the travel blogger, the texts are also considered in terms of media and literary theory: the net and book texts are analysed comparatively with regard to their multimodal effects and the construction and performance of a particular present. The study of travel blog texts and the corresponding non-fiction books will also be linked to the literary field, as a convergence can be observed not only of conventional travel guide publications, but also of books by trade publishers: Bloggers are taking over publishing activities, while publishers are relying more and more on their reach in social media. This contemporary-historical project contributes to overcoming the limited consideration of blogs in literary studies and to our understanding of the phenomenon with its multi- and intermedial, as well as intertextual possibilities as literary source material, and the travel bloggers as part of the literary business.



/ LENA MARIE BRINK- MANN

/ Revitited: Village Inns in Diachronic Reading

/ Abstract

In the conjunctural village narrative of the present, which can be seen as a continuation of the 19th-century genre, the process of the disappearance of convivial spaces is made literarily fruitful: the village tavern as a place rich in tradition finds itself in a battle "between the armies of acceleration and delay", as Zygmunt Bauman puts it in *Volatile Modernity*. The space, characterized by archaic communication, determined by presence and performance and overlaid by memories, seems to be confronted with the shrinking of spatial distances and the end of cyclical time. The project follows Henri Lefebvre's idea that spaces can be read, i.e. decoded, in terms of spatiotemporal change and are cultural carriers of meaning and significance. The village tavern (represented in the literary text) promises to be an exemplary case of how time 'spatializes' and space 'temporalizes' - that literature as a medium can reveal this symbolic dimension of mental spaces.



/ DANIEL FLEUSTER

/ Literary Present. Forms and Techniques in Arno Schmidt's Late Work in the Field of Ten- sion between Literature, Reality, and (the Con- cept of) Present

/ Abstract

"[D]ie Welt der Kunst & Fantasie ist die wahre, the rest is a nightmare" [the world of art & fantasy ist the true one, the rest is a nightmare], the protagonist of *Julia, oder die Gemälde*, Arno Schmidt's last novel (fragment, postum 1983), proclaims. Thereby he points out a poetic tendency that characterizes Schmidt's entire late work (consisting of *Zettel's Traum* (1970), *Die Schule der Atheisten* (1972), *Abend mit Goldrand* (1975) and *Julia*) - i.e., the construction of a literary present [literarische Gegenwart] in contrast to an extra-literary reality, though given in a poetic form that seems to constantly dissolve the distinction between fiction and reality. Intertextual references refresh a literary corpus - not only in the form of quotes but also structures and poetic principles -, multimedia arrangements and special use of writing systems constitute a visual aesthetic, and "Verschreibungen" (deliberate writing 'errors' that produce semantic ambiguity) shape the structure of language. Such techniques correspond to the unfolding of relations between the present [Gegenwart] and literature, reality and art in the presented fictional world, be it in the form of action or dialogue. The thesis aims to reconstruct the concept of literature in relation to reality as presented by the given corpus - a relationship that seems to lead to a massive re-valuation of literary modes of representation or a total presence of literary tradition respectively.



/ ALINA HOFMANN

/ Sensory Photographs. Structures of Temporality and Genre Conventions in Valério Vieira's Photographs around 1900

/ Abstract

The photographic medium - characterized, for example, by the chemical fixation of time - is genuinely linked to the indexical recording of presence. This inherent relationship between temporality and the photograph is renegotiated when photographic series come into view: They question the premise of fixation when the single image is set in motion by sequential progression. Four photographic montages by Brazilian photographer and composer Valério Vieira explore these references to temporality and are the focus of the planned dissertation. We observe fanned-out studies of facial expressions that take up pictorial forms of mime as well as pathology (1890 to 1903); a group portrait composed of thirty self-portraits by the artist (1901); a panorama that sets the world record for the largest photographic panorama of the time (1922); and finally, family tree-like stagings of the new republican government after the military coup against the emperor a few years earlier (1900 and 1926). How does a new state write the history of its own present? Which traditions does one want to join, which image patterns and pictorial formulas are repeated, adapted, reshaped?



/ PHILIP ISER

/ Topologies of Multilinearity. Multilinear Narration and the Present as Disparate Simultaneity in the German-language Novel between 1850 and 1950. (Working Title)

/ Abstract

Storytelling in multiple storylines that alternate with and (don't) influence each other, merge and diverge again, has become indispensable in the modern media landscape. My project investigates how the technique of multilinear narration is used in 19th and 20th century German-language literature – or, to be more precise: novels – to narrate a certain historical (partial) present as a "disparate simultaneity" (Günter Grass on the works of Alfred Döblin). The analysis focuses how a (spatial, temporal) juxtaposition of different narrative strands in different novels is constructed and, building on this, on the extent to which different 'topologies of multi-linearity' can be determined. First of all, a stringent theory of multilinear – or, to be more exact: multi-strand – narration, which is also suitable for the analysis of highly complex epic works, is to be developed on the basis of literary examples. This theory is based on the hypothesis that the change of 'strands' (German: Handlungsstrang) takes place through the change of diegetic present (German: Gegenwart). In the subsequent analysis, I focus on works by Karl Gutzkow (Die Ritter vom Geiste), Klaus Mann (Treffpunkt im Unendlichen, Der Vulkan), Heimito von Doderer (Die Strudlhofstiege, Die Dämonen), and Wolfgang Koepfen (Tauben im Gras, Der Tod in Rom).



/ MARLENE KIRSTEN

/ Contemporary Debates and Literary Communication in German Lyric Anthologies (1960-1990)

/ Abstract

Anthologien versammeln Texte verschiedener Autor*innen und entstehen erst durch diese Zusammenstellung als eigene Werke. Sie partizipieren an Debatten des Literaturbetriebs und bestimmen so literarische Entwicklungen wie Kanonisierungen mit. Gegenstand des Dissertationsprojekts sind bislang kaum beachtete Lyrikanthologien aus Verlagen der BRD und der DDR. Es wird untersucht, welche Rolle Anthologien bei der Vermittlung von Gegenwartsliteratur zwischen 1960 und 1990 gespielt haben. Die Publikationen und Literaturbetriebe der beiden deutschen Staaten werden in ihren Verflechtungen und Differenzen analysiert. Von Interesse sind dabei die ausgewählten Texte, ihre Anordnung und paratextuelle Rahmung. Weiterhin sollen Verlagspraktiken in den Blick genommen und die Zusammenarbeit verschiedener Akteure im Entstehungsprozess beobachtet werden. In dem Projekt verbinden sich damit literatur-, gattungs- und buchgeschichtliche Forschungsinteressen.



/ PAUL LABELLE

/ Hearing Presence

/ Abstract

In recent years, there has been an explosion in the number of technologies offering listeners an 'immersive' auditory experience. Various hard- and software audio solutions offer users of both interactive and non-interactive audio and audiovisual systems an increased 'presence', a feeling of 'actually being there'. While the technologies of both head-related and field-related spatial audio are well understood and increasingly personalised, the aesthetic implications of these technologies and the analogous aesthetic techniques of presence/immersion generation have been neglected in the research. The resulting discourse around what immersiveness and presence in media entail is thus, unsurprisingly, frequently either vague or confused. This project seeks to develop a theory of medial immersion and presence, grounded in the parallel experience of the real world, and to trace its techniques from the separation of sounds from their mediated objects in the mid-nineteenth century to the present day.



/ TÍMEA MÉSZÁROS

/ **Electronic Media and
Contemporary Narratives.
The Expansion and Extensions of Literary**

/ **Abstract**

This dissertation examines a range of techniques contemporary prose writers have employed and still develop in response to digital media as well as literary strategies and intertextual or intermedial devices used by the latter. I will demonstrate the benefits of an interdisciplinary approach to border crossings between these two forms of expression. Starting with representations of digital media in novels as a form of ekphrasis and the implications of digitally enhanced editions, e.g., by the use of hypertext in (re)interpreting books, a gradual transition towards intrinsically electronic works will follow. The discussion will touch upon literary allusions and storytelling techniques in the context of internet memes before turning to walking simulators – a new genre of programs that mimics the linearity of more conventional print literature by focusing on a pre-established storyline as opposed to the player's choices. The final chapter describes transmedial possibilities that lie in the storytelling methods employed in online gameplay videos as well as in the Easter egg, a ubiquitous phenomenon in adventure games. It will be argued that continuous interplay between literature and these new media has resulted in a novel approach among readers and players: a heightened awareness of the presence of these intermedial forms. To achieve this, the study will rely on close reading and phenomenological, aesthetic and narratological perspectives on our perception and understanding of digital media. The aim of my enquiry is to show the emergence of an increasingly more observant insider reader/player, who is rewarded by the occasionally demanding cognitive activity of locating and processing references within the complex web of intermedial exchange. Additionally, these findings could show that the notoriously negative focus of current public discourse on the effects of electronic media on our reading enjoyment and immersion might be lacking perspective.

/ PRESENTATION OF PROJECTS



/ MARVIN REIMANN

/ **Temporality and Time Consciousness
in Romantic Philosophy and Poetry.
Novalis, Schelling, Wordsworth, Shelley,
and Keats**

/ **Abstract**

The aim of my doctoral thesis will be to elaborate a decidedly Romantic conception of personal temporality by means of comparing selected poetical and philosophical texts of German and English Romanticism. The basic assumption shared by these works is that one's personal time can only be brought forth through a free and creative act of self-realisation. In this context, the notion of the 'decided present' plays an essential role, for it constitutes the temporal dimension—spread out between a remembered past and an anticipated future—in which the self can consciously relate to itself and others as a historical being in the first place. It will thus be illustrated that the ontological structure of personal temporality is inextricably linked to Romantic theories of poetic creativity, freedom, history, consciousness and human existence. On the basis of these findings, it will be further examined in how far these texts reflect on themselves as literary products generating their own temporality and in how far they discursively relate to the historical present in which they are situated and which they help to create.



/ SASCHA ROTHBART

/ Lyricism and Present. Le Grain des Choses. (working title)

/ Abstract

One repeatedly encounters the idea that the human approach to the world is narrative. The narrative turn proved the scope of literary genre concepts. But can narrative alone be generalised in this way? What about other literary modes? There are many boundaries of narrative or, more precisely, points of transition from one mode (of experiencing, of knowing, of creating) to another. In particular, the realm of physical sensation and material imagination, something that can also be called >grain< (R. Barthes), seems to largely elude the narrative and - as argued in my dissertation - to generate its own (rather lyrical) mode of modelling the self and the world, centred on what Maurice Merleau-Ponty calls the chair du monde oder a kind of >pâte même des choses< (J.-P. Sartre).

This clearly emerges, for example, in the forays of the Critique thématique when it seeks to reconstruct the >universe imaginaire< (J.-P. Richard) or >réseau des goûts et des dégoûts< (R. Barthes) of a subject, but also when Walter Benjamin in The Arcades Project characterises the 19th century through fabrics such as velvet or plush.

In Arthur Rimbaud's poetry in particular, however, the the formal and thematic facets of a >lyrical-sensory mode< condense.



/ ALINA VALJENT

/ Subversion as Medial Structure?

/ Abstract

The introduction of new media is often associated with hopes for social and cultural change. The accompanying breaks are frequently referred to as „revolutions“, which directly connotes a change in power structures. Many political actors – and even some theorists and philosophers – believe that the media have a political potential even before they are defined at the content level, that they initiate the upheaval of all values, call for resistance, and demand the overthrow of existing conditions. When, for example, electronic media are described as „egalitarian in their structure“ (Enzensberger), it seems to be assumed that equality is inscribed in the medium itself and has a subversive counter-moment to oppose the hierarchically structured society.

Where a medium is attributed the power to have a subversive effect through its structure alone, media cultural studies has to deal with metaphysical concepts or with strongly politicized media ontologies. Prominent representatives of such theories include Bertolt Brecht, Walter Benjamin, and Hans Magnus Enzensberger. In my dissertation I try to trace the figure of the subversive in the context of media dispositives and theoretical discourses. Arguments of medial subversion are characterized by a fractured relationship, as it were, to the temporality of media: On the one hand, the reference to the medial structure invokes an extra-temporal dimension whose effects seem to unfold independently of contingent historical conditions. On the other hand, hopes for subversion express a teleological, time-dependent moment in their orientation towards the future.

/ Ehemalige (1. Kohorte)

/ SVEN BORDACH	Zeit- und Gegenwartskonzepte im deutschsprachigen Theater des 18. Jahrhunderts	/ 85
/ GIUSEPPINA CIMMINO	Aktualisierung und Latenz. Gegenwartsfiguren und -erfahrungen in Kritik und Ästhetik des Vormärz (1830-1848)	/ 86
/ NATALIE DEDERICH	Atmosfears. Gothic Nature and the Aesthetics of Ecohorror in Contemporary Climate Fiction	/ 87
/ SONJA LEWANDOWSKI	Autor*innen bilden. Wissens- und Praxisformen an akademischen Schreibschulen	/ 88
/ CARSTEN ROMMEL	Bindungslose Gegenwart. Krisenfiguren ohne Vergangenheit und Zukunft in der neusachlichen Literatur der 20er und 30er Jahre	/ 89
/ DR. DANA STEGLICH	„Being caught by the world“. Eskapismus und Gegenwartskonfrontation im Werk Lord Dunsanys	/ 90
/ EVA STUBENRAUCH	Politische Gegenwartsmodelle in ästhetischen Zukunftsentwürfen seit 1800	/ 91
/ ELISABETH TILMANN	Carpe horam. Konzeptualisierung von ‚Gegenwart‘ in Wiener Theaterkritiken um 1900	/ 92
/ LISA UTSCH	Die März Akten. Praktiken von Literaturakteuren um 1968	/ 93
/ DR. JANA VIJAYAKUMARAN	Der Selfmademan. Ökonomie und Gegenwartsbewusstsein in der deutschen Literatur um 1900	/ 94
/ JIAN XIE	Erinnerung und Intermedialität in deutschsprachigen Generationenromanen der Gegenwart	/ 95
/ DR. JOHANNES FRANZEN	Gegen die Gegenwart. Eine Konfliktgeschichte der politischen Lyrik	/ 96



/ SVEN BORDACH

/ **Zeit- und Gegenwartskonzepte
im deutschsprachigen Theater
des 18. Jahrhunderts**

/ **ABSTRACT**

Starting from the European traveling theaters, a new idea of theater developed in Germany in the course of the 18th century. Theater reformers such as Johann Christoph Gottsched increasingly demanded a new theater that should be "present" on several levels: thus, a national theater - written and performed by Germans, for Germans, and in German - should be created (local level); at the same time, the plays should no longer rehash ancient and medieval material, but should play in the reality of life and the world of experience of the increasingly bourgeois audience (temporal-material level). Through this topicality, the theater should finally influence the extra-theatrical, social conditions and thus create a "better" future. Yet, especially beyond the so-called 'Höhenkamm literature'?



/ GIUSEPPINA CIMMINO

/ **Aktualisierung und Latenz.
Gegenwartsfiguren und -erfahrungen in
Kritik und Ästhetik des Vormärz (1830–1848)**

/ **ABSTRACT**

In the Vormärz, semantics of time and references to the present decisively shape the entire discourse. This is concretized primarily in the form of cultural-critical diagnoses that make the loss of a former 'greatness' and 'unity' the hallmark of the epoch. Against this background, 'literature' (in a broader sense) is understood as a propaedeutic moment for determining latently existing possibilities and tendencies as well as for restoring the former 'coherence'. On the one hand, the dissertation project takes on the task of precisely contouring the function that 'literature' assumes in this period and, in the process, determining the 'figures of time' operating at the level of textual organization. On the other hand, the project pursues a project in the history of science, because it investigates the shifts that the novel function of 'literature' generates in ready discourse types (literary criticism, contemporary criticism, and philosophical aesthetics).



/ NATALIE DEDERICHS

/ *Atmosfears.*

Gothic Nature and the Aesthetics of Ecohorror in Contemporary Climate Fiction

/ ABSTRACT

As the horrors of anthropogenic climate change unfold faster than expected, the fascination with dark and monstrous aspects of the non-human or more-than-human environment seems to be more topical than ever. In my dissertation, I elaborate on the ‚atmospheric turn‘ by exploring uncanny figurations of atmosphere in contemporary literary fiction. While in the meantime there is quite a boom of studies in representations of weather and meteorology in narrative texts, only few have engaged in pointing out the ecocritical potential of the affective aesthetics of reception. Even fewer have had their say on the aesthetics and the ethics of uncanny literary atmospheres. My dissertation will try to ameliorate this condition and provide theoretical ground for a conceptualisation of literary atmospheres as affective agencies that interact with the reader. The introduction of what I term *Atmosfears* helps me approach these somewhat ‚ghostly‘ presences in literary fiction. It is also of use in my interrogation of literature’s role in re-creating and making experienceable the uncanny interrelatedness of matter and text, reader and world.



/ SONJA LEWANDOWSKI

/ Autor*innen bilden.

Wissens- und Praxisformen an akademischen Schreibschulen

/ ABSTRACT

Academic writing schools educate aspiring writers: They teach them how to write and prepare them for their role as authors in the literary world. In this way, literary writing programs, such as those at the University of Hildesheim or the German Literature Institute Leipzig, contribute significantly to shaping the literary field. The dissertation project explores the emergence of authorship in the context of university-based writer training programs. In the form of an ethnographic accompanying research of the newly conceived study focus Literary Writing at the Academy of Media Arts in Cologne, on the one hand the institutional procedures of an academic writing school, which make writing teachable and learnable, are to be examined. On the other hand, the (prospective) authors will be accompanied in their training in actu and in situ. What forms of practice and knowledge are taught to writers in a regulated education? And how do they finally apply these learned practices in their writing and on their way through the literary business?



/ CARSTEN ROMMEL

**/ Bindungslose Gegenwart.
Krisenfiguren ohne Vergangenheit und Zukunft in der
neusachlichen Literatur der 20er und 30er Jahre**

/ ABSTRACT

Acceleration, inflation, the famous dance on the volcano, and the feeling of constantly "floating from transition to transition" (Sloterdijk) - the period between the 1920s and early 1930s is mostly received under the auspices of a discourse of crisis. The literature of this decade meets the liminal attitude towards life of the contemporaries with a thematic turn towards the present. This study aims to illuminate the flip side of the ubiquitous reference to the present in the interwar years, for while writers, as chroniclers of their times, develop new writing styles and techniques for capturing their own present time, they simultaneously design a complementary cabinet of characters whose anchoring in the present is paid for by the exclusion of the neighboring time horizons of past and future, thus reflecting the specific challenge of modernity - to constitute an individual subject. Only at first glance do incompatible types enter the literary stage of modernity in the Kriegsheimkehrer, the Hochstapler, and the Tramp, for they are comparable not only as exemplary embodiments of a transitional period, but rather in their common signature of a 'present without ties'.



/ Dr. DANA STEGLICH

**/ „Being caught by the world“.
Eskapismus und Gegenwartskonfrontation im
Werk Lord Dunsanys**

/ ABSTRACT

Lord Dunsany is an Anglo-Irish author of the 20th century whose work performs a complex movement of reflection on his present: His texts employ at their core a critique of civilization that finds expression as a fear of the end of the age and a warning against the hubris of humanity. In contrast to this, however, is the fantastic tone and content of large parts of Dunsany's work, which, instead of confronting or even offering a solution to the recognized problems of the time, instead seek an escape from the present. The dissertation project therefore examines the tension between escapism and confrontation with the present, especially with regard to the special position and value of fantastic literature within this relationship due to its apparent preference for counterworlds, in order to ultimately classify Lord Dunsany as an author of his present.



/ EVA STUBENRAUCH

**/ Politische Gegenwartsmodelle
in ästhetischen Zukunftsentwürfen
seit 1800**

/ ABSTRACT

In social and cultural science theories of recent years, the thesis of the 'fading of the future since postmodernism' is extremely present (for example: Bohrer, A. Assmann, Gumbrecht). The research project would like to take this thesis(es) as an opportunity to examine the role of futurity for the present at the beginning of the 21st century in and on the basis of literary texts and to compare it with the future concepts of historical counterparts from 1800 onwards. With the aesthetic negotiation of the present in relation to future counterparts, it is hypothesized, it is possible to discern, on the basis of a foundation in form and model theory, how literary procedures of forecasting model and discuss different structures of the "instituting of the social" (Lefort). Forecasting the future is therefore conceived as a figure of thought that, in its aesthetic processing, makes the political of literature (Mouffe, Laclau, Rancière) appear. Which concepts of the present as divided time are discussed in futures? How does literature position itself as contemporary literature by providing alternative institutions to its respective present?



/ ELISABETH TILMANN

**/ Carpe horam.
Konzeptualisierung von ‚Gegenwart‘ in Wiener
Theaterkritiken um 1900**

/ ABSTRACT

My research project examines theater criticism by Ludwig Speidel, Daniel Spitzer, Peter Altenberg, and Alfred Polgar-four journalists and writers who worked and published in Vienna in the second half of the 19th and early 20th centuries. According to the guiding hypothesis, the authors and their texts negotiated, systematized, historicized, and made accessible to the public contemporary understandings of the present as a concept and context. Against the backdrop of contemporary bodies of knowledge, established and innovative methods of observing the present, and their (primarily linguistic) representation, I would like to elaborate the function of theater criticism as pre-sociological experimental arrangements in which ways of perceiving and representing different dimensions of the present are tested.



/ LISA UTSCH

/ Die März Akten.
Praktiken von Literaturakteuren um 1968

/ ABSTRACT

As early as 1972, März Verlag was described as "the cultural revolutionary publishing house" (Bohrer 1972) of the 1968 revolt. However, the significance thus stated, especially for the anti-authoritarian movement, is in no way reflected in the research literature. The dissertation project is intended to help remedy this desideratum. Informed by practice theory, practices of the producers and distributors of literature will be reconstructed - as a complement to literary and philological procedures of literary reflection - on the following text corpus: ACID (1969), Trivial Myths (1970), and Siegfried (1972). Since a reconstruction must take place from a historical perspective, methods of historical praxeology and ethnography, among others, are to be used, whereby the limits and possibilities of these historical varieties of praxeology for literary studies are always reflected upon. And because practices are not only historically but also culturally specific, contemporary discourses must also be consulted: The reconstruction of March's literature-producing practices is to take place against the background of the anti-authoritarian movement of the 1960s and 1970s as a discourse-constituting moment.



/ Dr.
JANA VIYAJAKUMARAN

/ Der Selfmademan.
Ökonomie und Gegenwartsbewusstsein in der
deutschen Literatur um 1900

/ ABSTRACT

Since the end of the 19th century, a narrative pattern has been emerging in German narrative literature that has its roots in bourgeois realism, continues to have an effect in the naturalistic metropolitan novel, and can still be found in the völkisch-national Weltanschauungsliteratur of the early 20th century. It is the narrative schema of the ascent, which is instituted within the framework of a close interweaving of national economy, biographical literature, advice literature, and fictional narrative prose in the literary communication system of the 19th century. The protagonist of the narratives, which are time-diagnostic and socially technical, is the American connoted type of the self-made man, whose discursivization in German novels of the early modern period contributes to a narrative structuring of temporal contexts and is accompanied by a deliberate continuation and transformation of genre-conventional lines of tradition. The dissertation project aims to shed light on the imaginative and procedural history of the self-made man in German literature.



/ JIAN XIE

**/ Erinnerung und Intermedialität
in deutschsprachigen Generationenroma-
nen der Gegenwart**

/ ABSTRACT

Both memory and intermediality have been popular topics in literary studies in recent decades. Nevertheless, theories have rarely been developed that focus specifically and comprehensively on the relationship of the two. The proposed doctoral project, tentatively titled "Memory and Intermediality in Contemporary German-language Generational Novels," recognizes the fruitful connections between the two themes and therefore aims to examine novels that incorporate theories of memory and intermediality.

My project focuses on an intermedial analysis of memory discourses in contemporary German-language literature, analyzing the various intermedial forms of representation of memory and the functions of different media in evoking memory through concrete examples. In addition, this thesis examines the relationship between literature and the present or presentness with the help of memory research and intermedial analysis. As a topic limitation, the generational novel is chosen.



/ Dr. JOHANNES FRANZEN
PostDoc

**/ Gegen die Gegenwart.
Eine Konfliktgeschichte der politischen Lyrik**

/ ABSTRACT

The projected study is to sketch a history of political poetry. The starting point is the intuition that poetry as a genre is affected in a special way by the controversy of engaged vs. autonomous art. Thus, on the one hand, poems are positioned as the epitome of the autonomous, formally condensed linguistic work of art, which develops an aesthetic resistance to automated everyday language primarily through irresolvable ambivalences; on the other hand, it is the paradigmatic linguistic means of poetry (rhyme, meter, stylistic device of repetition) that make the poem - mnemotechnically and persuasively - appear particularly suitable to be a weapon in political disputes. The prerequisite for such an investigation is a methodologically broad perspective that incorporates approaches from the sociology of literature, praxeology, and communication theory. On the basis of such a theoretical and historical foundation of political poetry - as an exemplary form of controversial contemporary literature - concepts of the present and the presentness can be reconstructed.

/ Set-Up of the Projects*

*multiple allocations possible



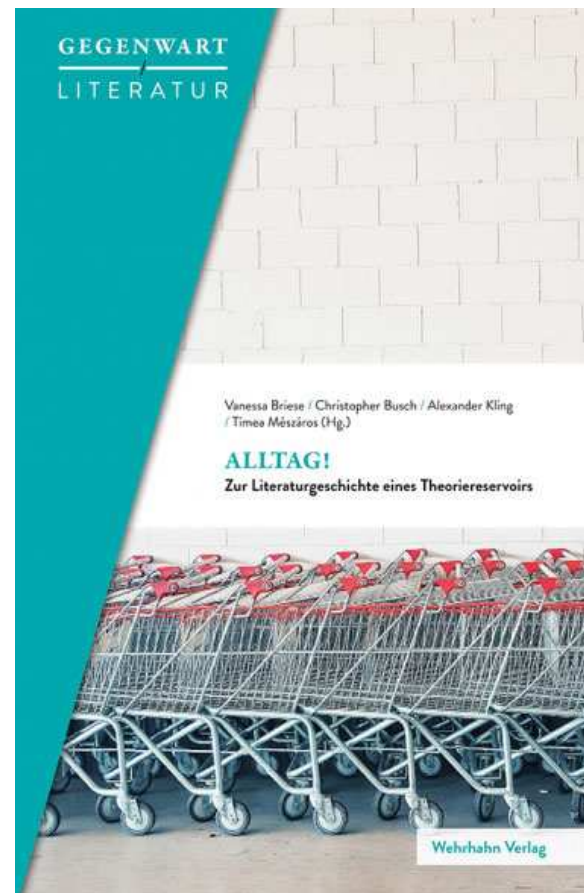
/ Publications in the Series of the Research Training Group

/ ALINA HOFMANN & PAUL LABELLE (HRSG.):
OPAKE MEDIEN. STÖRUNG UND METAKOMMENTAR ALS ME-
DIENÜBERGREIFENDE VERFAHREN. HANNOVER 2023.



mit Beiträgen von:
Alina Hofmann, Paul Labelle, Angela Benkhadda, As-
bjørn Grønstad, Alina Valjent, José Gálvez, Philip Iser,
Sascha Rothbart, Bettina Schlüter

/ VANNESSA BRIESE ET AL. (HRSG.):
 ALLTAG! ZUR LITERATURGESCHICHTE EINES THEORIERE-
 SERVOIRS. HANNOVER 2023.



mit Beiträgen von:
 Vanessa Briese, Christopher Busch, Alexander Kling,
 Tímea Mészáros, Timothy Attanucci, Lena Marie
 Brinkmann, Mari Jarris, Livia Kleinwächter, Annekath-
 rin Kohout, Nicolas Pethes, Regine Strätling, Christine
 Weder

/ JOHANNES F. LEHMANN / KERSTIN STÜSSEL (HRSG.):
 GEGENWART DENKEN. DISKURSE, MEDIEN, PRAKTIKEN.
 HANNOVER 2020.



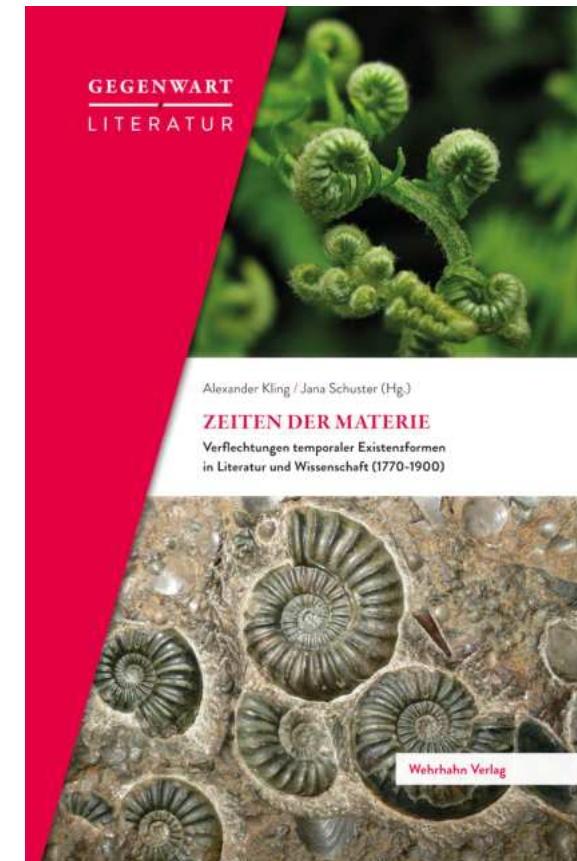
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 ONEN EINER WERTUNGSGESCHICHTE LITERARISCHER GE-
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 EXISTENZFORMEN IN LITERATUR UND WISSENSCHAFT
 (1770-1900). HANNOVER 2021.



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